True Chronicles of an Unknown Playwright—I.

THE NEW YORK
DRAMATIC MIRROR

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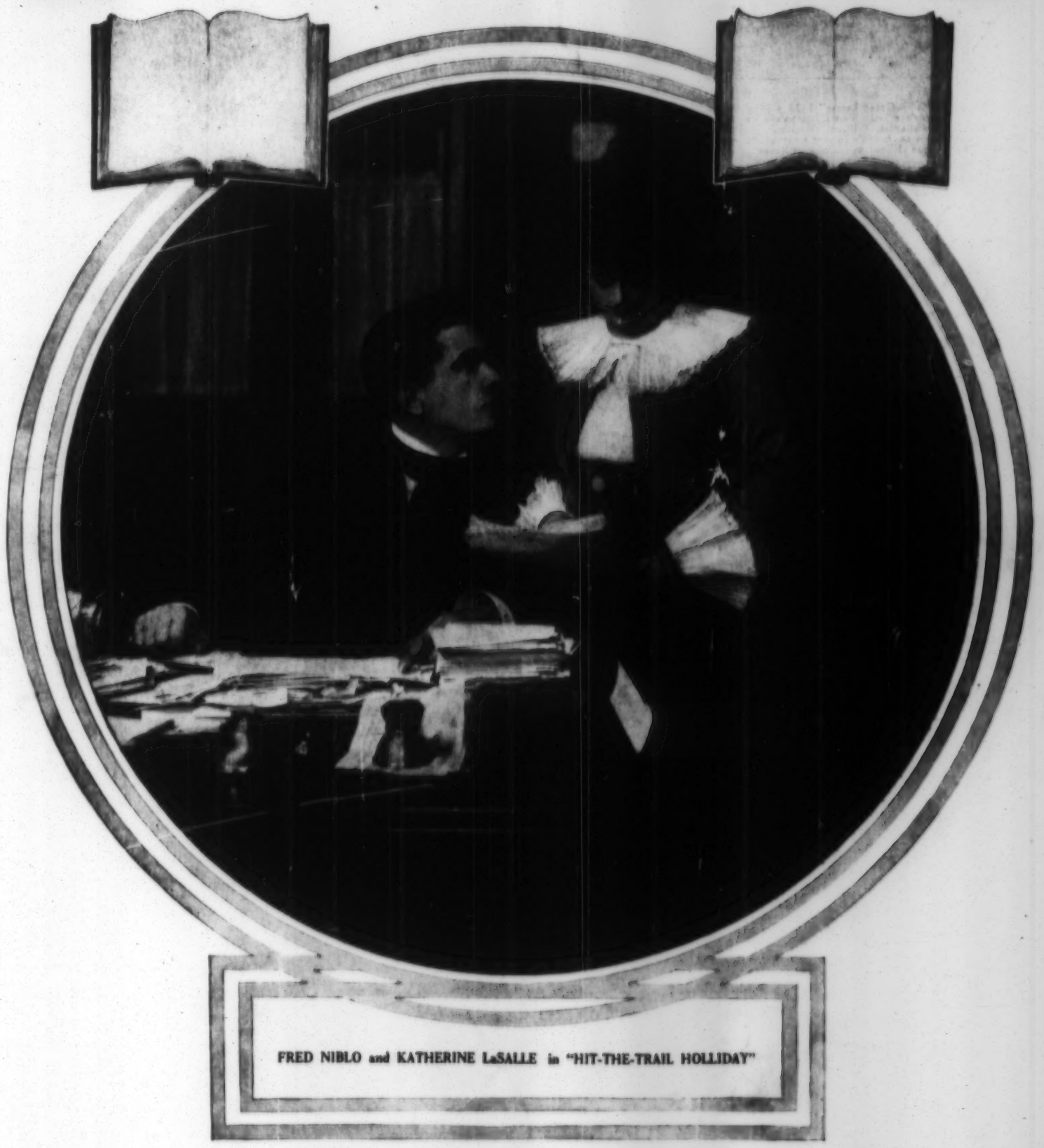

FRED NIBLO and KATHERINE LaSALLE in "HIT-THE-TRAIL HOLLIDAY"

Drama—Vaudeville—Motion Pictures

White, N. Y.

Temperamental opera stars in "The Great Lover" hold a brief but spirited rehearsal in the business manager's office. Leo Ditrichstein as Jean Paurel stands directly behind the accompanist, William Ricciardi. Back of Mr. Ditrichstein is Beverley Sitgreaves as Paurel's former sweetheart, while facing him is Virginia Fox Brooks as his newest flame

White, N. Y.

Adele Rowland as Mrs. Helen Hopper in "Katinka" and A. Robbins, a pedlar of musical birds, hold merry converse on the streets of Stamboul

Joseph Cawthorne as Otto Spreckles in "Sybil" "can dance with everybody but his wife." Maisie Gay as friend wife seems to be having an equally unpleasant time

White, N. Y.

White, N. Y.

This picture convincingly demonstrates that Emily Stevens as the "unchastened woman" in the play of that name, is not without friends

White, N. Y.

Mlle. Xenia Maclezowa and Leonide Massine in "L'Oiseau de Feu," one of the most pretentious dance-dramas in the repertoire of the Diaghileff Ballet Russe

White, N. Y.

The Woman (Josephine Victor) and Walter Hampden (The Man) in "Just a Woman" see in a friend's drawings the means of escaping forever the monotonous environment of the steel mills

MIDSEASON SCENES

THE NEW YORK
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THE TRUE CHRONICLES OF AN UNKNOWN PLAYWRIGHT

By A WOULD-BE DRAMATIST

THIS is not an autobiography. It is merely a story relating the ups and downs of one who aspires to fame in domains dramatique, and incidentally to what goes with such fame—fortune. Droll as the recorded events may sound, they are nevertheless written with the sincerity of an aching heart, and with the hope that my experiences may prove to be of benefit to those violently seized by that virulent germ commonly known as the "writing bug."

I contracted the germ from the plays of George Bernard Shaw. And it may not be amiss to add here that G. B. S. is responsible for having rendered miserable more people on this earth than any other man, dead or living. Apart from his naively destructive philosophy, from his ingrained propensity for shattering the ideals that men have set up for themselves—leaving them in a chaotic state of mind, not knowing whither to turn for moral uplift—apart from all this, I say, he is liable for misdirecting the attention of multitudes from their peacefully diurnal occupations to that intricate and elusive art of playwriting, and consequently to a life of eternal damnation.

For what is a more pitiable sight than that of a man who, with sinking heart and fading hope, wends his weary way from one managerial office to another in his vain endeavor to find a cradle for the child of his brain? Is there anything more poignantly distressing than having the heart of one's fanciful creation pierced by the arrows of the polite epistles of the theatrical managers, and slaughtered? I ask in in all seriousness, is there anything more excruciating in life? How many of us have asked, like Hamlet, "Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or to take arms—" etc., etc.? What woes! What heartaches!

Yes, George Bernard Shaw is responsible for the plight I am in to-day. An engineer by profession, I turned playwright after seeing one of his plays, and now I am neither engineer nor playwright. I have been lured from a vocation that netted me at least a livelihood to an art that has not yielded me the price of a cigar. Curses on Bernard Shaw! Thrice cursed be the day on which I saw his play "Man and Superman!"

It was after having witnessed a performance of that play that I decided to essay my hand at playwriting. It appeared so simple. Usher in two or three of your characters and let them talk. When they are through, make an exit, and admit entrance to others. When your newly arrived characters have delivered themselves of all their twaddle, bring on the next, and so on and so on, until all the characters in your play have been brought forward and have discussed every topic under the sun, relevant or irrelevant to the theme or "sujet." Evidently an unusually facile and perfectly delightful method, and one that should afford no difficulties even to the tyro.

A few of my friends, whom I had acquainted with my intentions, assured me that in their opinions I was possessed of ample training and the requisite qualifications to take up playwriting as a career. In fact, they insisted that I had been cut out for just that sort of work. They frankly admitted that my education exceeded by far the education of the average playwright.

I had received earlier in life a thorough grounding in mathematics, including a course in the theory of the fourth dimension. This in itself, my friends asserted, was an invaluable asset to a dramatist. Moreover, I was proficient in astronomy and geodesy; the Theory of Least Squares I had at my finger tips; statics and kinetics were baby food to me. At high school I had also studied rhetoric and English composition. I had read several of Dickens's novels, a few of George Eliot's, some of Robert W. Chambers's, David Graham Phillips's, Bulwer Lytton's, and was especially fond of Paul de Kock. The names of Flaubert, Zola, Halevy, Anatole France, Bacon, Huxley, Darwin, Spencer, and a batch of others equally famous were familiar to me. Shakespeare, of course—I knew the names of every one of his plays!

With a storehouse of knowledge so wide in range and so varied in scope, I am sure that the most skeptical of my readers will concede that my friends were justified in their contentions regarding my eligibility to vie for honors in the dramatic field. If, however, some of my readers do not choose to accept the judgment of my friends, I greatly fear that we shall have to remain at odds. Modest as I was about my literary propensities, I permitted myself to be convinced by my friends.

To review here my first play in full is out of the question. It would take a sturdy volume to do it justice. I can give only a general idea of its immense theme and its intricate plot. Suffice it to say that I covered in it every important phase of life. All questions of great moment I discussed therein: Love, divorce, marriage, ethics, aesthetics. Every grain was grist in my mill.

It would be idle, too, to compare my play with the the play that inspired it, "Man and Superman." My work was superior in every way. The protagonist of my play is an extremely versatile man, verily a peripatetic bazar of erudition, or, to use the vernacular, a "walking dictionary." When it comes to talk, he has John Tanner "beat a mile." A radical to the extreme, my hero cavils at our established institutions, scoffs at the assumed tenets of civilization, and upbraids society on general principles. And the heroine of my play is all that Ann Whitefield ever was and more. She nails her victim before the action commences, while it takes Ann three solid acts to arrive at that point. The heroine's father is a facsimile of Roebuck Ramsden. He wants his daughter's marriage to the hero annulled because it turns out that the latter had contracted a clandestine marriage at the time he was a university student. Then there is Horatio, a half-brother to Ricky-Ticky-Tavy, a noble soul, opulent, generous, who offers himself in marriage to the wronged one to save his friend, the hero.

The ink had hardly dried on the last lines of my manuscript when I rushed to the stenographer's office to have it typewritten.

"How soon can you get this out?" I demanded.

"How soon do you want it?"

"I want it to-day, if possible."

"Will four P. M. do?"

"That will be fine. Go ahead."

"It will cost you twenty dollars for an original and two carbons," the lady politely suggested.

"Never mind about the price, only get it up neatly."

Twenty dollars, I reckoned, was little enough for an investment that was going to yield me many thousands. When I returned to the office at the appointed hour, I found my manuscript already typed. I gladly parted with the twenty dollars, took the manuscript eagerly, and departed with a cheerful good-bye.

From the stenographer's office I hiked over to the nearest bookbinder's and ordered the manuscripts done up in the neatest style. If memory serves me, I paid six dollars for having the three copies bound in paper covers. An exorbitant price, to be sure, but considering that I insisted upon having artistic work and only allowed the man half an hour to do it in, it was perhaps not excessive. Then, after all, six dollars is a trivial sum when compared with the returns that a good play generally brings.

From the bookbinder's I dashed over to the post office, plunked down another good American dollar as a registration fee, and sent off a copy of my manuscript to the Copyright Office.

The hour was then close on five, but I was determined to sell my play that very day. I ran to the subway and boarded a train all out of breath, for the theatrical district. When I reached Times Square I consulted my managers' list—a sheet of paper with the names of all the New York managers arranged on it in alphabetical order. William A. Brady was the first name on the list. His offices at that time were in the New York Theater Building.

In the anteroom of Mr. Brady's office I was confronted by a lad of fifteen or thereabouts. To his interrogation about my business, I replied that I wanted to see Mr. Brady.

"Have you an appointment with him?" the youngster asked me dubiously.

"No," I answered; "but I have a play with me which I would like to read before him."

The youth sized me up from head to foot with a characteristic glance, as much as to say, "Gee, what a dolt!" Then he grinned and said, "Mr. Brady is busy just now. Give me your card and I will take it in to him."

I handed him my professional card, "J. P. W——, Civil Engineer and City Surveyor, Municipal Building, New York City." The lad looked at it and made a funny face, then, looking up at me, he grinned once more, and marched off with it into the inner office. He soon reappeared, accompanied by a young woman.

"Mr Brady hasn't the time to listen to your play just now," she addressed me; "but if you care to leave it here it will be read. The boy will give you a receipt for it."

Reluctantly I turned over the manuscript to the youngster. I pocketed the receipt he gave me and walked out disappointedly.

Harrison Grey Fiske was the next name on my list, so I betook myself to his office. But here, too, an interview was denied me, and I was obliged to leave my last copy with an office assistant.

The reception accorded me at the two offices put a quietus on my exuberant enthusiasm. The thought of experiencing difficulty in seeing managers had been far from my mind. On the contrary, I had an idea that they were waiting to receive me with open arms. Little knew I then of the great army of unknowns who have been clamoring for years to get a hearing: little of the great army of embryo playwrights who have been literally swamping the managers with their dramatic output. I thought all one must needs do is to write a play. I have learned different since. Any fool can write a play, but it takes a wise man to have it produced.

The weeks that followed were full of suspense. Every morning as the postman's whistle blew I ran to the door in the expectation of receiving the letter that would make me rich and famous. That this letter would eventually come I was sure; it was but a question of how soon. I was only worried by one thought: should my play be accepted by both managers, what would I do? Such an occurrence would be unfortunate, as it would undoubtedly result in a lawsuit and occasion considerable delay in the production of my play. To avoid, therefore, the anticipated legal complications, I decided to consult a lawyer.

However, ere I had the chance to see my attorney the postman brought me the long-looked-for letter. A glance at the envelope told me it was from Mr. Brady. In the interval that elapsed between the time the letter was first handed to me and the moment I learned its contents, there appeared before my eyes with panoramic-like vividness all the castles I had built in the anticipation of having my play accepted. Now all that stood between me and the realization of my dream were the few typewritten words in the sealed envelope. I opened the letter with trembling hands. I read:

(Continued on page 5.)

MADAME CRITIC

"THE Fear Market," the new and original play by Amelie Rives (Princess Pierre Troubetzkoy), caused an entirely different set of comments from those usually heard on opening nights. There were no familiar superlatives such as "great," "fine," or "rotten," "punk." But not one single discouraging prediction did I hear in regard to the future. "The Fear Market" seemed to have placed itself in a separate niche, over which was inscribed "Please Treat Me With Dignity!" And dignity is the best word with which to describe the attitude of the first-night audience.

The very title of the play was different from anything we have had before and that in itself augured well, for it seemed that every possible title had been exhausted long ago. Have you ever tried to name a play or a story? It is a nerve-racking experience. If you succeed in discovering a title that seems to really fit, then some kind friend, manager or editor, will blithely inform you that your particular choice was used long before. Now "The Fear Market" was a strange-sounding name for a play, and one which nobody was able to define, prior to the first performance; but once the play unfolded itself it seemed as simple as two and two, and everyone wondered why it had been so difficult.

Some people found fault with the play, saying that it was amateurish in spots, and one or two persons who have written plays themselves, remarked confidentially that, given such material, they could have produced a flawless construction, but the fact remains that "The Fear Market" offers a subject which has never before been dramatized. We have had any number of plays which referred to scurrilous paragraphs in "society papers," the same paragraphs working all sorts of expected damage before the second act comes on, but the novelty of the Rives play is that it takes us right into the office of the editor of a publication of spicy social news. Of course, the editor always has his facts right at hand, else he couldn't keep his paper going very long. He knows what he is about, and the people written about know, too. For that reason they are only too glad, no matter what the cost, to have any personal items of an unpleasant nature suppressed. According to dramatic usage, the chief figure in the play must pay in the end, and this payment is exacted by the Princess Troubetskoy by causing the man to lose the love and respect of his only child, a lovely daughter, who coldly walks off with her fiancé, the father's bitter rival in journalism, leaving the unfortunate man to "mygod," as Burns Mantle happily describes his condition by employing a new verb. That was awfully clever of the clever Mr. Mantle, and I know of no word which so completely fills such an aching void of expression. "To mygod" needs no dictionary elucidation by means of synonyms and poetic quotations. It is a verb, the use of which should come as naturally to any human being as his first cry *ma-ma*.

But to return to the daughter, much as I wished her well and appreciated her purity, which could vanquish the ardor of so impulsive an Italian tenor as Forni (whose list of conquests equaled that of the tenor played by Ditrichstein) still, it seemed to me the play would have been far stronger and more interesting had she consented to enjoy that week-end party on Maggiore. But no; all the spice of the play was that talked about as appearing in the aforementioned paper which everybody seemed to read so assiduously that no item could escape notice. But, daughter permitted no tenor to ruffle the exquisite monotony of her daily existence.

"The Fear Market" was interesting from start to finish. This is the second play which Harrison Grey Fiske has staged and directed within the past three months, and it maintains the high standard which Mr. Fiske has always set for his work. The play is beautifully produced. We have seen nothing more artistic than the scenes of the prelude and Act II, which were designed by Princess Troubetzskoy herself. The prelude, "A Night on Maggiore" carried the onlooker to that very spot with a real Italian sky, while the drawing-room of the Sayres, in Act II, was the last word in black and gold oriental furnishings relieved with touches of violet here and there—perfection in detail.

And the characters who walked about in this scene seemed perfectly at home there. Lucile Watson and Edwin Nicander "belonged," and their clever observations made in the patter of their particular social groove, were very smart, amusing and quite refreshing after the underworld *gab* to which we have listened so long.

Miss Watson is solidly entrenching herself in the affections of all who see her. She has a smartness in dress and in the delivery of her dialogue which is distinctly individual. Besides these assets she is pretty, has charm and distinction. She moves gracefully about the stage. No one would suspect her of playing a part—so natural is she. The audience recognized all these claims to its approval and expressed itself in no half-hearted fashion. "A great favorite, isn't she?" ran the query. Then Nicander was so admirably chosen as her husband. They made a splendid pair, for Nicander, too, seemed made for his role of the man with money and social position who was absolutely where he belonged.

Breese hasn't done such splendid work in several seasons. All his jerky, brusque affections seemed to have vanished, and he gave a genuine, carefully-considered interpretation, one which also won instant appreciation. Quite the greatest delight of the evening, however, was France Bendtsen as Dicky Wilkes, one of those modern hot-house plants adorned by an understanding of feminine likes, a type whose immunity from anything of an athletic nature has come to be recognized by the adornment of a wrist watch and the presence of a handkerchief up his sleeve. In behalf of the wrist watch I wish to protest against such misunderstanding of its mission in the world. Originally it was intended to be useful, and the bravest men of modern times right now are wearing it with that purpose in mind,—soldiers on the battlefields—then why, oh why, should so well-meaning a bit of mechanism be so misconstrued? Be that as it may, no young man ever extracted comedy laughs more spontaneously from a wrist watch or a handkerchief up his sleeve than did Bendtsen as the type which is perfectly at home with a lot of women and can discuss embroidery and silk as glibly as they can. Bendtsen's costume for the bal masque a la Bakst, was a delight, as it seemed to combine both the masculine and feminine. It strongly suggested that worn by the fascinating Scherezade at the Century. De Witt Jennings was the good-natured Judge to the life. Nothing could disturb his smile and easy manner. Merle Maddern looked lovely and acted artistically in the prelude and Harrison Hunter was splendid as the reliable man of the world with heroic qualities, who marries a sweet, young girl, who had sense enough to walk out on an Italian tenor on Maggiore.

SHELLEY HULL AS ANTHONY QUINTARD, THE POOR LIBRETTIST, IN "THE CINDERELLA MAN," SWEEPS A PATH FOR PHOEBE FOSTER, WHO PLAYS HIS RICH LITTLE FRIEND, MARJORIE CANER.

"The Cinderella Man" gave Shelley Hull another opportunity to show us that he is steadily climbing up through the clouds of well-doers in young men lover parts. I say *young* men, because one must differentiate. There are so many middle-aged and old men playing lovers that when one finds a genuine *young* man it is quite refreshing. A vaudeville actress who has been abroad for the past three years expressed the situation very teresely.

"Say," she said, "what is the stage coming to? Most of your plays both on the *ordinary* stage (do you note that word, *ordinary?*), and on the screen have the darndest mix-ups I ever saw."

"Mix-ups?" I inquired.

"Yes. Every play seems to have somebody's grandfather making love to some doll-faced girl just out of a convent. She doesn't know enough about life to recognize the serpent when she meets him and her hair is always hanging down her back. Yet grandpa convinces her that he loves her with a love that passeth all understanding and she never gives a thought to the young fellow of her own age who is hanging about. When I first went on the stage, a man of forty always made way for the young fellow. He concealed his love for the school girl, for he knew very well he ought to be ashamed of himself. Accordingly the playwrights gave him a chance to make everyone feel sorry for him, 'Too bad' they used to say, 'such a fine man. Pity he was so old.' But now the public watches men over fifty making love to girls of seventeen and getting away with it. What is the stage coming to, I want to know?"

MARIE B. SCHRADER.

LAUGHTER

Comedians, or more often their press agents, just dearly love to give vent to trite analyses of laughter. Even the phraseology has become stereotyped. Fred J. Ardath, one of the best portrayers of rural types, however, strikes out on somewhat original lines.

"Just what causes hearty laughter is a psychological puzzle, that actors nor playwrights can fathom," he says. "The lines between wit, humor and satire are too finely drawn to differentiate. We giggle at wit, chuckle and nudge each other at humor and smile at satire. Down to the fundamentals, however, we must exaggerate one above the other to get the 'whole-hearted laugh and spontaneous applause that 'stops the show.'

"We go to theaters and sob with the abused and misunderstood heroine, but let the hero walk with a duck waddle and boast a red nose and the same situations are uproariously funny. May Irwin in a weepy Leslie Carter role as tragically and as tensely acted as Leslie herself, would send a house into convulsions. On the other hand, Leslie Carter in a May Irwin role would be equally as funny.

"Swatting a stage policeman with a tomato is always good for a fit of hysterics, though the policeman's role be played 'straight' and with the dignity of a traffic cop. The act of hitting a sheriff with a dinner plate gets the most applause in the sketch I present. The plot and lines try to avoid a buffoon characterization of this part, but the mere swatting of the majesty of law tickles the audience. What better demonstration that civilization is mere savagery covered by a thin veneer of conventionality?"

RAISON D'ETRE OF THE DIRECTOR

"A responsible director is all the audience that any screen player needs," says Ralph Lewis, of the Fine Arts Studio. "Without any sort of an audience except the cold-eyed camera an actor is often at a loss; but with one man who knows acting and who is sympathetic, he is as well off as if he were facing a packed theater. A good director who knows his people can play on them as he wills. He senses the exact instant when a transition must begin and end, when a gesture must be made for its full dramatic effect. And the player gets it, often without a word spoken, as surely as he does in the theater.

"But such directors are rare, indeed. They are born and then made—after many years. It is the studios who can assemble the strongest groups of such men under inspired leadership that will dominate the screen art of to-morrow."

Receipts of Paris theaters fell from $13,690,400 in 1913 to $8,321,500 in 1914, while moving picture shows lost nothing though closed for five months in 1914. The figures indicate the war's effect on luxuries as opposed to necessities.

Personal

ALLGOOD.—Sara Allgood, who will be remembered here as a leading member of the Irish Players, has recently undergone a successful operation rendered necessary by an accident which befell her some time ago while riding horseback in London. It is understood that she will shortly rejoin her old comrades of the Abbey Theater, Dublin.

ATWELL.—Ben H. Atwell has been engaged as press representative of the Knickerbocker Theater to succeed P. Powers, who has been recalled to the general offices of the Triangle Film Company. For the past three months Mr. Atwell has been handling the publicity for the wrestling tournament at the Manhattan Opera House, and it is largely due to his efficient work in connection with the "Masked Marvel" that the tournament became a great financial success.

HUGHES.—Annie Hughes, the actress, who was last seen in "Mrs. Boltay's Daughters," has received news

White, N. Y.

MABEL ELAINE,

Whose Eccentric Dancing is a Feature of "Town Topics."

that her son, Richard Devereux, 20 years old, had won a commission as Lieutenant and a Distinguished Service Medal for bravery while fighting with the Eighth Battalion of the Rifle Brigade in France.

HARDING.—Lyn Harding, the English actor who was recently seen in "The Devil's Garden" at the Harris Theater, has been engaged by Sir Herbert Tree for his Shakespearean productions early in March. Mr. Harding will play the title role in "Henry VIII" and Bolingbroke in "The Merry Wives of Windsor." This engagement will not interfere with Mr. Harding's appearance in Arthur Hopkins's production of "The Happy Ending."

HASKELL.—Jack Haskell, who recently returned to New York from Australia, left Saturday for England to stage Albert de Courville's little musical review, "Shell Out" at the London Comedy Theater.

KANE.—Whitford Kane, who is appearing in "Hobson's Choice," has received the manuscript of a new play by John Millington Synge, the author of "The Playboy of the Western World." Mr. Kane is one of the leaders of the Irish Theater movement in this country, and is asked to consider the play for production.

LOWE.—Miss Carrie Lowe whose versatility and personality make her a success and a favorite is back in the cast of the Bronx Stock company. She returns to New York after seven months in stock at Omaha, where her work strengthened her reputation. In that city Miss Lowe was with Edward Lynd and his Brandeis Players. Her reception last week at the Bronx in "Inside the Lines" showed that she has not been forgotten.

REED.—Florence Reed is considering an offer to head a repertory company in San Francisco, projected by a Little Theater organization. It is planned to present works of noted contemporary dramatists.

ROSE.—Edward E. Rose, the well-known playwright, is wintering at Saratoga, Manatee County, Fla., and will remain away from the Rialto until the first of May. He is building a home on an island in Sarasota Bay, where he will pass the winter months. In a note to the editor he writes: "Send me THE MIRROR for another year, as no man in any department of the theatrical profession can afford to be without it."

REINHART.—Mrs. Mary Roberts Reinhart, novelist and dramatist, is a patient at the Homoeopathic Hospital in Pittsburgh, recovering from an operation for appendicitis.

YORKE.—Letty Yorke has joined the cast of "Alone at Last" at the Shubert Theater, replacing Jose Collins in the role of Tilly. Miss Yorke was last seen in "The Peasant Girl" at the Forty-fourth Street Theater.

TRUE CHRONICLES OF UNKNOWN PLAYWRIGHT

(*Continued from page 3*)

"DEAR SIR:—

"I am returning to you to-day, under separate cover, the manuscript of your play, 'An Interrupted Honeymoon.' I regret that I cannot use it.

Truly yours,

"WILLIAM A. BRADY."

Incredible! This must have been intended for another! I looked at the head of the letter once more. There was my name staring me in the face; no mistake about it; my play had been turned down! My hopes, my dreams, my aspirations, my illusions suddenly burst like a toy balloon. My spirits, till then soaring to great heights, fell to earth with an awful thump. I lived through the most tragic moments of my life.

Before I had time to recover from this staggering blow there came a second. Mr. Fiske's letter reached me a couple of days later. He, too, like Mr. Brady, regretted that my play was unavailable. Strange thing about the managers! They are invariably sorry for having to reject a manuscript. What a sorrowful life they must lead! Poor things, they are a self-sacrificing lot, are the managers!

Be that as it may, Mr. Fiske's letter made me sorrier than it made him. On reading it the earth crumbled beneath me. It seemed as if life was suddenly stripped of all beauty and of all sunshine, of all joy and of all happiness. The Summer home that I had built on Long Island, the villa I had purchased at Capri, the horses, the automobiles, the luxurious house-furnishings, all that hitherto had been within my reach, faded away and vanished. The same old drawing-board, the same old figures, the same old faces, were to be my lot still.

When my rejected manuscripts were returned to me I read the play through again and again. For the life of me I was unable to understand the reason why the play had been turned down—it was so dazzling, so brilliant, so profound! Evidently the managers are no judges of good plays. No other conclusion was possible. Was it not a fact that some of the best plays went begging for years before they saw the light? I remembered having read how Eugene Walker had slept on park benches and how he had starved for years before he found a manager to risk the production of "Paid in Full." Charles Klein's play, "The Lion and the Mouse," was rejected by every manager in New York, and when finally produced had one of the longest runs. Clyde Fitch had written nineteen plays before one was produced. All of which goes to show that the managers are not infallible.

This review of the past struggles of now famous dramatists soothed my irritated soul. I took heart. I sent out my play again and again; alas! only to have it turned down repeatedly.

My first setback, sad as it was, deterred me not from continuing my work in the same field. I was convinced of my own talent; of my powers of observation also. I was satisfied that the fault lay not in my work. The managers alone were to blame; my literary output was too rich, too subtle for them to grasp. I realized that if I was to succeed, I must needs write a powerful play, one that would take a manager off his feet while reading it.

But my second effort fared no better than my first. True, the theme of my play was powerful, indeed almost shockingly so, yet the managers, one and all, very calmly remained on terra firma when it was presented to them, and steadfastly regretted their inability to use it.

Skeptical as I was about the managers' discernment of good plays, their confoundedly regretful epistles shook to a degree my own faith in my dramaturgical powers. The ever recurrent rejection slip cast a sort of gloom over me. I began to waver. Perhaps the "Divine Spark" was not in me, after all! Perhaps I had only lulled myself into the belief that I possessed dramatic sense! Perhaps engineering was my proper sphere! How was I to get a fair estimate of my literary product? The managers' criticisms were the usual perfunctory "unavailable for our use." This necessarily was no indication that my plays lacked merit. What I wanted to know was the relative worth of my work compared with that of accepted playwrights.

With this end in view, I sent my play to Belasco, and asked him to give me his unbiased opinion of it. "If you find that my efforts do not warrant encouragement," I wrote him, "I shall give up playwriting and devote my entire time to my profession."

Shortly thereafter I received word from Henry Stillman, Mr. Belasco's playreader, saying that he (Mr. Stillman), would see me. With much trepidation I made an appointment with him. Well, I got what I was looking for. A more candid estimate of my work I could not hope for. Mr. Stillman simply ripped my play to pieces. He told me that the theme of my play was ill-chosen, its plot thin, and its construction very poor; that the dialogue was ponderous as well as interminable, that my *dramtis personae* did not even speak correct English, and that I rushed my characters on unceremoniously, then pulled them off again without rhyme or reason.

(*To be concluded next week*)

SUCCESS ON THE SCREEN

BY BEATRIZ MICHELENA.

My very first observation on motion picture acting based on my own experience and the experience of those with whom I have been associated during the past several months, is that it is an art—genuinely so, and consequently for any measure of success in it, it is here necessary as with all art, that one be thoroughly in love with his work. "A trite expression of opinion," you may say; but it is not. On quite the contrary it is an observation well worth a moment's serious consideration. Without dealing at all in personalities, I shall ask you to try to recall the considerable number of stage stars—big people in the theatrical world—who have recently attempted motion picture acting and have practically failed. The secret of such failures in nine cases out of ten, has been an inadequate affection for motion picture work.

Copyright by Ira L. Hill.

LUCILE WATSON,

Who Gives a Brilliant Performance as Milly Sayre in "The Fear Market."

The approach has been from the wrong point of view. The lure has been a big salary per week—larger than the stage could offer, or an opportunity to fill in time between seasons, instead of a conviction that picture acting is a big and inviting art to which real talent may make worthy contribution.

There is quite a host of professed admirers who assure me that I am a success on the screen. Proceeding then on the supposition that they are correct in this, I may say that my success, whatever its measure, is due primarily to the fact that I like motion picture acting. As an art, I have unlimited faith in its possibilities and its future. I take a pride in it as a profession and believe that it is a perogative of myself, and of those others who join me in loving it, to make our contribution to it a contribution that, however small, shall be forever lasting.

I have not intended to say that bare love for motion picture acting is the sole requisite for success, or that love engenders in the first instance a peculiar kind of consuming inspiration that insures fame. From it, however, is born a multitude of other essentials that usually spell success sooner or later. Because of one's love for his profession he is willing to study and work and, if needs be, slave that he may achieve adequate efficiency in it.

Here, then, we approach very nearly the full secret to anyone of the great artist's sucess in the motion picture profession, that sort of unceasing labor that comes from a love for what he is doing. We have all worked and are still working. By working and studying, we—I adding my mite and each of the others his—have brought the profession from what it was to higher and higher levels, and our collective achievements, through this love and work, are but in their beginnings.

PERILS OF THE PROFESSION

Husky young ironworkers were putting up the steel frame of one of the Keystone's new stages. Two of them stood on the edge of an I-beam forty feet from the ground, where there was nothing to cling to and nothing to break a frightful fall. Their hands were in their pockets, and their pipes in their mouths, and they looked down with vast curiosity on one of Chester Conklin's aerial comedy stunts, performed for the camera about three feet from the ground.

"Gee! Bill," said one of them, "ain't it fierce the risks them picture fellas take!"

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"'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican*
"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—*New York Life*

WAR AND MUSIC

THE play and music are like DANIEL WEBSTER's Liberty and Union. Here and there is a playhouse that has no orchestra, but it is the exception, and if a census were taken, the BELASCOS and SHUBERTS and others who have cut out the orchestra would learn that those who favor music before the play and between acts constitute the majority.

This introduces the war. Everything now harks back to that. It will interest playgoers to learn that the war has hurt the manufacture and importation of musical instruments. But this does not mean that there will be no more music in American theaters, or that the bands will cease playing. On the contrary, there will be more, for our music makers will take advantage of the result of this European war when the result comes, if they have not already done so. We have authority for the statement that 90 per cent. of the high grade flutes and brass instruments in use in this country are American made. When the war began, nearly every clarinet in this country was made abroad. Now, the reverse is the case.

It is almost impossible to obtain German-made musical instruments, especially violins, band instruments and trimmings, and the same is true of similar articles that formerly came from France.

This condition has accelerated the industry in the United States and it is claimed that the instruments are fully up to those made abroad, except a few. The imported articles were made by hand. Those made in this country are being turned out by machinery, and the latter cost considerably more than the former—fully ten per cent.

Still, there are some articles in the musical line which we haven't made, and may not be able to turn out for some time, if at all. Among these is the Zildjian cymbal. Frankly, as the Lancashire folks say, we doan' know about this cymbal. But the Zildjian is said to have no peer, and it can't be duplicated anywhere. We are not told why. It is a Constantinople "noise," and that is why it is not being shipped here. Constantinople is not making anything in the noise line just now, except munitions, and if it were, we would not be able to get it. But if anybody here wants to buy Zildjian cymbals such an one will have to pay 25 per cent. more for them than before the war, or since the Entente Allies tried to get possession of the Dardanelles.

The best stringed instruments were made in Germany, in the town of Mirecourt in the Vosges. The factories there are closed. The makers of the instruments are in the trenches, and even an expert Yankee at a high price cannot compete with the stringed instruments produced in Germany.

However, Japan is said to have taken up this industry, and the artisans of that Island Kingdom are already turning out stringed instruments, which, they claim, compare favorably with those made in Germany. Even when the war is over, Germany will find a keen competitor in this line.

To go back to the starting point of this article—while the war has temporarily stunned the musical industry, it has cut in another direction. It is bringing about competition. So we arrive at the conclusion that whether the war continues or stops, we shall have musical instruments a-plenty in this country, and there will always be those who can play them.

It is interesting, paradoxical as it may look in type, that the war which has stopped the manufacture of an industry in the countries which always produced the best, has opened a way for the same industry to become profitable here.

"THE WEAVERS"

Critical Comments on Mr. Reicher's Production at the Garden Theater

BY ARTHUR SWAN

The management of the crowd in the first act is the best stage-direction of the kind I can recall having seen on the New York stage. The "groups conversing apart" business is a stumbling-block for most producers; and in our realistic plays, happily, this device need but seldom be resorted to. Here in "The Weavers," however, this difficulty is facilely, naturally overridden. How it is accomplished, without marring the unity of the act, may be learned by a visit to the Garden Theater.

The mob management of the fifth act is not so fortunate; it becomes arbitrary, theatric; for which the dramatist of course is in large measure answerable. But the monotony, the lack of ebb and recurrence in the shouts of the invisible concourse in the fourth act must be laid wholly at the door of the director.

The "curtain" of act two is dramatically and histrionically, I think, the most effective bit in the play; besides its inherent suggestive passion, the outward commotion bringing down the fourth curtain seems puerile. Here, too, Mr. Reicher is at his best as an actor; in fact, both he and Mr. Link do their finest work in the second act. And the "action" of this finale is but the repetition of a song by a group of three men in a dimly lighted weaver's cottage.

Faithfulness to the text and directions of the author is surely, in these days, a commendable trait in a producer; and all honor to Mr. Reicher therefor. But I believe the final curtain would be improved by a brief curtailment, and in a wise that Herr Hauptmann likely would not object to.

The curtain falls upon the little girl crying beside the body of her grandfather. I should venture to drop the curtain thus: the old man is shot; his helpless blind wife sits at her loom still asking him what the trouble is, if anything has happened; the granddaughter appears in the passage gazing after the dispersing mob: *curtain* . . .

What appreciator of dramatic art in New York can help being in sympathy with Mr. Reicher's undertaking, though he may not be in accord with his choice of plays? And it is not to cavil that I make the following adverse criticisms. Mr. Reicher would not hurt his cause if he differed more widely than he does from the commercial manager; rather would he gain thereby.

Why have the actors step out of their characters, in the scene, at the close of each act to bow their thanks? The curtain rose a quarter of an hour later than the announced time upon the occasion of my visit to the Garden. The disposition of the doors and the windows in the "set" for the fourth act is surely impossible.

The three-fold "ah-men" at the end of the prayer in the last act rather jars. Why should the poor Hilses chant "amen" like a callow clergyman? In pronunciation, indeed, the production at the Garden leaves much to be wished. Mr. Reicher and Mr. Link are capable actors and we are willing to forgive their hopeless accent though we cannot overlook it.

We expect Mr. Reicher, in return for our condoning his deficiency, to give us actors that speak the American tongue, whether in the utterance of Boston or San Francisco, tripingly on the tongue, as to the manner born. Not that Mr. Reicher's company is alone in this shortcoming; what a medley of accents indeed is dispensed from the N. Y. stage—London, Irish, German, Scandinavian, Yiddish! From the stage of the Theatre Francais, the Parisian may hear perfect French.

Meanwhile, N. Y. boasts of two successful "repertory" theaters. Major Barbara is on for a run at the Playhouse; and we hear of no chance of Bill at the Garden!

A. SWAN.

Jan. 25. 10 Pinehurst Ave., N. Y. C.

MARRIED

Miss Lillian Desmonde, ingenue of the American Theater, Philadelphia, and John D. Hammond, of Pittsburgh, were married in the former city Dec. 30. Manager George Arvine and the company gave the couple a dinner at the Hotel Majestic.

DIED

HICKMAN. — Mrs. Margaret Hickman, widely known in the theatrical business, and who, with her husband, the late Louis Hickman, conducted variety theaters in the Bowery, Manhattan, and in Coney Island, died of pneumonia, Jan. 19, at her home, No. 728 Union Street, Brooklyn. She was seventy-two years old.

MERRILL.—W. B. Merrill, fifty-five years old, manager of the Alvin Theater (Pittsburgh), 1908, died at his home in Fort Wayne, Ind., Jan. 17. In a fall a few days before he had fractured his skull. He was president of the Fort Wayne Bill Posting Company, of which he was the founder. He is survived by his widow and four children.

PITMAN.—Mrs. Josephine A. Pitman, widow of James Richard Pitman, for fifteen years previous to its close the stage-manager of the Boston Museum, afterward stage-manager at the Castle Square Theater, Boston, and for Lindsay Morison, has died at the home of her daughter, Mrs. Edward E. Hamlen, in Bradford, Mass., Jan. 15.

MAURETTUS.—Richard Maurettus died in a hospital in Portland, Ore., Jan. 12. He was on the stage for forty years. At one time he was with Haverly's Minstrels.

EATON. — Mabel Eaton, formerly an actress and the divorced wife of William Farnum, the actor, died Jan. 15, at the Garfield Park Hospital, Chicago, as the result of an operation.

ZIMMERMAN.—Lieutenant Charles A. Zimmerman in the United States Marine Corps for twenty-nine years, bandmaster at the Naval Academy, Annapolis, died Jan. 16. He was a Past Exalted Ruler of Annapolis Lodge, No. 622, B. P. O. Elks. About twenty years ago he managed the Masonic Opera House.

GILDER.—Jeannette L. Gilder, author, editor, and critic, died Jan. 17, at her home, 100 East Seventeenth Street, from apoplexy, caused by a clot on the brain. After many years spent in daily newspaper work she started the *Critic* in 1881, for which she wrote editorials, and criticisms of music, art, and drama. She was the author of many books. She also wrote a play called "Quits," which was produced in Philadelphia.

FOLEY.—Mrs. Ellen Foley, mother of Hattie Foley Coleman, died at 3418 Prairie Avenue, Chicago, Jan. 17. Mrs. Foley was one of the pioneer settlers of Chicago.

MIDDLETON.—George Middleton, an old-time actor, who recently had been appearing in motion pictures, died Jan. 25, in Bellevue Hospital, of pneumonia. He had been associated on the stage with Ada Rehan and James K. Hackett.

ETTINGE.—Mrs. Margaret Ettinge, widow of the late Sol Ettinge, the artist, and mother of Pearl Ettinge, an actress, whose death occurred several years ago, died Jan. 25, in St. Francis's Hospital, Jersey City, at the age of eighty-four.

THOMAS.—Mrs. Emma Henry Thomas, formerly prima donna of the Thomas Opera company, died from pneumonia Jan. 25, at her home in Yonkers, N. Y. She was sixty-two years old.

JOYCE.—Mrs. Ed. Graff, known on the stage as Lotta Joyce, died Jan. 17, at Mt. Sinai Hospital. During her career she appeared with George M. Cohan, Peter F. Dailey, York and Adams, and numerous vaudeville acts. She was born in New York in 1888 and was a sister of the late Effie Dinsmore, wife of Emmett Corrigan. She leaves her husband, a three-year-old son and two sisters, Jessie and Mollie Joyce, who were formerly on the stage.

DOUGLAS.—Wynnfield Douglas, an internationally known comedian and dancer, died Jan. 28, at the Grand Union Hotel, Saranac Lake. The White Rats Actors' Union took charge of his funeral, which was held Jan. 28. Mr. Douglas was born in San Francisco, in 1874, and had been in the theatrical business for twenty-five years. With his wife he appeared in vaudeville under the team name of Douglas and Ford. His wife died during a tour of Australia, and his other relatives perished in the San Francisco earthquake and fire.

MCELROY.—James McElroy, an old-time comedian and tragedian, well known to theatergoers of New England a quarter of a century ago, died suddenly in Providence, R. I., Jan. 22, from natural causes. Mr. McElroy was in his sixty-fifth year and was born in Providence. He played many parts in his time.

RODA.—Lee H. Roda, eldest son of Lee M. Roda, president of the Valentine Theater Company, Columbus, O., died in that city Jan. 22. He was his father's traveling representative.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

C. H. H., New York City.—We do not know where Violet Barney is since leaving the Wadsworth Players.

H. E., Baltimore.—Alison Skipworth is with "A Pair of Silk Stockings," now playing in Chicago.

L. M. SMITH, New York City.—The musical comedy "Tit for Tat" has been renamed "The Road to Mandalay."

CHARLES D., JR., Boston.—Edward Goodman is both the director and play reader for the Bandbox Players.

B. S. WHITNEY.— Julia Hurley has not been in motion pictures recently and we do not know what company she will join.

R. GOETZ, Brooklyn.—Minna Gombel is with the Mount Vernon, N. Y., Players. (2) Sorry, but we cannot answer your second question.

CHARLES NEWSOM, Chicago.—"The Balkan Princess" was produced at the Herald Square Theater, New York city, Feb. 9, 1911. Robert Warwick and Louise Gunning had the leading rôles.

J. L. M., Bala, Pa.—Some of the recent plays that Frederick Perry has appeared in are: "Mother," "Sauce for the Goose," "The First Lady of the Land," "The Model," with Mrs. Fiske in "The High Road" and in "On Trial."

F. A. DWIGHT, Hamilton, Can.—The following is a very brief list of leading stock men who meet your requirements: Lynn Overmann, Carl Brickert, Harry Hollingsworth, Jack Roseleigh, Walter P. Richardson, Rowden Hall, Dudley Ayres, Bert Lytell and Clifford Stork.

M. H. F., Melrose Highlands, Mass.—Wellington Cross appeared in the chorus of "The Top of the World." Later he and his wife, Lois Josephine, were in vaudeville and with Blanche Ring in "The Wall Street Girl." They went to the Empire Theater, London, and remained there until the war, when they returned to America and were engaged for "Town Topics."

C. E. K., Knoxville, Tenn.—Edith Thayer's first stage engagement was made in "Somewhere Else," a musical fantasy, produced at the Broadway Theater, New York City, Jan. 20, 1913. The statement in the clipping you inclosed was erroneous in stating that Miss Thayer had been on the stage for twenty-two years.

C. W. S., Cincinnati.—Address George Nicolai, at 1,493 Broadway, New York City; Klimt & Gazzolo, at Masonic Temple Building, Chicago; George Gatts, in care of the United Play Company, Masonic Temple Building, Chicago; Hurtig & Seamon, at Gaiety Theater Building, New York City, and Gaskell and MacVitty, at Masonic Temple Building, Chicago.

H. G. S., Hartford, Conn.—Carl Hoschna, the composer of the music for "Prince Humbug," "Three Twins," "Bright Eyes," "Katy Did," "Madame Sherry," "Belle of the West," "Dr. De Luxe," "The Wall Street Girl" and other musical comedies, died on Dec. 23, 1912, in New York City. Mr. Hoschna was born in Austria on Aug. 16, 1876. He came to America at the age of twenty-one.

CONSTANT READER, New York City—"The Leavenworth Case" was produced in Chicago at the Grand Opera House on Sept. 15, 1891, for the first time on any stage with the following cast: Joseph Haworth, Katherine Kidder, Louise Rial, Atkins Laurence, Robert Drouet, Gordon Edwards, E. J. Morgan, Horatio Mitchell, John Dailey, Charles White, James Kelly, Lotta Keith, Annie McVeigh, Eva Allen and Marion Earl.

C. H. H., Tacoma.—"Gloriana" was produced at Herrmann's Theater, N. Y. city, Feb. 20, 1892, with the following cast: Charles B. Welles, Joseph Allen, E. J. Henley, C. R. Gilbert, Fred Chippendale, Joseph Humphreys, Sedley Brown, Henrietta Crosman, Kate Bealby and May Robson. (2) "Mr. Wilkinson's Widows" was given at Proctor's Theater, N. Y. C., March 30, 1891 with Joseph Holland, Mrs. Dion Boucicault, Frederic Bond, Henrietta Crosman, Thomas Barnes, Thomas Wise, John V. Thompson, Maud White, Annie Wood, and Lillian Leach in the cast. We have not sufficient space to give you the plots of these plays.

TO REVIVE "THE IDLER"

Joseph Brooks to Present Haddon Chambers's Play with Notable Cast

Fulfilling his promise of a year ago to follow "Trilby" with another elaborate revival, Joseph Brooks has announced an early presentation of C. Haddon Chambers's play, "The Idler." The cast will include Phyllis Neilson-Terry, Marie Tempest, Jeanne Eagels, Cynthia Brooke, Bruce McRae, Charles Cherry, W. Graham Browne, and Herbert Druce. The play will open on March 13 in Toronto.

"The Idler" was first disclosed Feb. 26, 1891, at St. James's Theater, London, with a company which included George Alexander and Gertrude Kingston. Its New York production followed a year later at the Lyceum Theater, under the direction of Daniel Frohman. In it appeared Herbert Kelcey, Georgia Cayvan, Effie Shannon, and Henrietta Crosman.

MISS ANGLIN'S PLAY

To Produce "The Vein of Gold" by Rupert Hughes and Gertrude Atherton

Before joining forces with William Faversham in a series of Shakespearean revivals, Margaret Anglin will produce a new drama by Rupert Hughes and Gertrude Atherton, entitled "The Vein of Gold," at Atlantic City, Feb. 18. The play is based upon Mrs. Atherton's novel, "The Perch of the Devil."

In Miss Anglin's suport will be Lawson Butt, Ferdinand Gottschalk, Mrs. Charles G. Craig, Walter Walker, Viola Fortescue, George Denny, Alfred Lunt, and Mrs. Charles Willard.

LOU-TELLEGEN'S NEXT

To Appear in "A King of Nowhere" by J. du Rocher MacPherson

Lou-Tellegen will shortly be seen, under the direction of the Garrick Producing Company, in a new play of the time of Henry VIII., by J. du Rocher MacPherson, entitled "A King of Nowhere." In Mr. Tellegen's support will be Corliss Giles, Sydney Greenstreet, Galwey Herbert, Robert Adams, and Olive Tell.

WOODS'S NEW PLAY

To Produce Soon "Watch My Wife" a Farce by Charles Sumner

A. H. Woods has accepted for production a new play by Charles Sumner, entitled "Watch My Wife." It is described as a farce in three acts. The out-of-town premiere will take place early in March.

Mr. Sumner is the author of "The Natural Law," which was seen last Spring at the Republic Theater.

STAGE SOCIETY GIVES PLAY

The Stage Society of New York presented "God and Company," a play in three acts by H. Austin Adams, for two performances at the Gaiety Theater, Jan. 30, with the following cast: W. Graham Browne, Marios Barney, Edwin Holt, Harry C. Brown, Emily Callaway, Alma Chester, and Gilbert Clayton.

U. S. SUES HAMMERSTEIN

H. Snowden Marshall, United States Attorney, has brought an action in the Federal Court to recover from Oscar Hammerstein $1,200.95, alleged to be due as customs duties on operatic scenery which Mr. Hammerstein brought from London in 1913. The scenery was admitted on his representation that it had been made in the United States.

"THE CURSE OF A NATION"

"The Curse of a Nation," a melodrama in three acts by Barry Gray, will be produced Feb. 3 by James J. Brown in Eastern Pennsylvania. The curse of the title is said to be whisky. Howard Dorsey will play the leading role.

"ROBINSON CRUSOE, Jr." READY

The next Winter Garden production, "Robinson Crusoe, Jr.," in which Al. Jolson will play Friday, will open out of town next week. New engagements for the cast include Frank Carter and Helen Shipman. "Town Topics" will continue at the Winter Garden for two or three weeks.

"ANY HOUSE" AT CORT

Sargent Aborn will produce "Any House," by Robert H. Davis and Owen Davis, at the Cort Theater, Feb. 14. Edwin Arden will be seen in the leading role. "The Princess Pat," which has been playing at the Cort since early in the Fall, will go on a tour of the principal cities.

"KING, QUEEN, JACK," IN FALL

Willard Mack's new play, "King, Queen, Jack," in which Irene Fenwick is to play the stellar role, is not to be produced until next Fall. The premiere will take place, under the direction of A. H. Woods, at Atlantic City on Aug. 15. The New York engagement will begin on Aug. 29.

CROSS AND JOSEPHINE IN FARCE

Wellington Cross and Lois Josephine will desert musical comedy at the close of their season in "Town Topics." Next Fall they will be featured in a farce by a well-known playwright.

TO PRODUCE "JUSTICE"

Galsworthy's Play of Social Conditions to Be Next Offering of Corey, Williams and Riter

LONDON, (*Special*).—John Galsworthy's "Justice," a drama of social conditions, is to be produced in America by Corey, Williams and Riter.

John Galsworthy's famous play of the courts, is to be the next offering of Corey, Williams and Riter, the new producing firm which started its career most auspiciously some weeks ago with the presentation of Mrs. Fiske in "Erstwhile Susan."

"Justice" has never been given in this country by professional players. Five years ago the Hull House Players, a Chicago amateur organization, were seen in it for a few performances. It was originally produced in London at the Duke of York's Theater in 1909 with Dennis Eadie in the leading role.

The play—a powerful indictment of the law's cruelty and inhumanity, has been largely influential in effecting penal reforms in England. It presents the background of life in a petty police court case and asks for the treatment of such offenders more as patients than as criminals. It has been described by critics as a play of great worth, both as a document in humanity and as a pioneer in dramatic realism.

The production of the drama in New York comes at a timely moment when the public is interested in the government of prisoners at Sing Sing.

DEATH OF ACTOR-SOLDIER

LONDON, ENG. (*Special*).—News has been received of the death of Lieutenant-Colonel Lewis C. Howard, 8th Somerset Light Infantry, in France. Born in the army at Burnley Barracks, the eldest son of Sergeant-Major Howard, of Lytham, he joined the ranks as a private eventually becoming lieutenant.

Later he left the army and went to America, where he adopted the stage as a profession with considerable success. When the war broke out he wrote to his father to say that he intended to return home to fight for the Old Country. He was granted a commission, and, promotion following, he soon became lieut.-colonel. He was thirty-four years of age and unmarried.

Mr. Howard was formerly a member of John Drew's and Mrs. Fiske's companies, and was stage manager with the latter in "Mrs. Bumstead Leigh."

SHUBERTS WILL APPEAL

The Shubert Theatrical Company is preparing, through its attorney, William Klein, to appeal the Fitch royalty case which was decided in favor of Mrs. Alice M. Fitch, mother of the late Clyde Fitch, the playwright, by a jury in Justice Lehmann's part of the Supreme Court last Wednesday. Mrs. Fitch had asked $15,000, alleging it to be due under a contract between her son and the company for 5 per cent. of the gross royalties from "Girls" and "The Blue Mouse." The trial resulted in a verdict for the plaintiff for $11,646.85.

EVA TANGUAY IN MUSICAL PLAY

Eva Tanguay will shortly leave vaudeville to embark upon the more hazardous seas of musical comedy. She has signed a contract with the Times Producing Company, and will be seen after Feb. 5 under the management of A. H. and L. Pincus in a new version of "The Girl Who Smiles" on tour. Next August Miss Tanguay will be presented at the Longacre Theater in a new musical comedy.

VERDICT FOR INJURY AT A THEATER

Frederick F. Proctor and his partners, of Elizabeth, N. J., were defendants in the Union County Circuit Court Jan. 26 in a suit brought before Judge George S. Silzer and a jury by Mrs. Mary A. E. Ball to recover damages for injuries sustained at the Proctor Plainfield Theater in 1913 when Mrs. Ball, on leaving the balcony, slipped when the lights in the house went out, injuring her leg. The jury, after deliberating nearly four hours, gave her a $240 verdict. She sued for $5,000. A similar suit brought some months ago was thrown out of court.

SPALDING-CLAUSSEN RECITAL

Albert Spalding, violinist, and Madame Julia Claussen, contralto, gave a joint recital Thursday afternoon in Aeolian Hall. With admirable tone and technique, Mr. Spalding played Porpora's "Sonata in G." Madame Claussen's voice, of rich quality and flexibility, was given its best opportunities in the dramatic aria, "O pretresa de Bali," from Meyerbeer's "Le Prophete."

PRODUCTIONS TO BE SOLD

Owing to the approaching retirement from the stage of Julia Marlowe and E. H. Sothern, scenery, costumes, properties and jewels for their entire wardrobe of seventy-one plays, including Shakespearean repertoire, will be sold at auction on February 7.

NEW BILL AT NEIGHBORHOOD

A one-act comedy, "The Subjection of Kezia," by Mrs. Havelock Ellis, and a revival of "The Waldies," G. J. Hamlin's play of English family life, were given at the Neighborhood Playhouse last Saturday and Sunday nights. The programme will be repeated Feb. 5 and 6.

MISS CROSMAN WITH HACKETT

James K. Hackett has engaged Henrietta Crosman to play Mistress Page in "The Merry Wives of Windsor," which will follow his production of "Macbeth" at the Criterion Theater.

"HOLLIDAY" TO MOVE

"Hit-the-Trail Holliday" will move from the Astor to the Harris Theater on Monday night, Feb. 7, to make a place for George M. Cohan's new revue.

INDICTED FOR PLAY PIRACY

The nation-wide campaign of the United Managers' Protective Association to put a stop to the illegal sale of copyrighted plays has resulted in the indictemnt of John R. Price, a play broker, of 335 East Thirty-first Street. Price was arraigned before Judge Clayton, of the Federal District Court, and pleaded not guilty to a charge of violating the piracy section of the copyright laws. He was released on $500 bail.

The indictment charges that Price on Dec. 1 last forwarded to G. Daniel Waters, at Des Moines, Ia., copies of "Within the Law," "The Chorus Lady," and "Barriers Burned Away," in none of which he had any interest.

"HAPPY CAL" WAGNER DEAD

"Happy Cal" Wagner, famous minstrel man, died Jan. 27 in Syracuse, N. Y., at the age of seventy-six. At one time Mr. Wagner headed a company of his own which bore the name of "Happy Cal" Wagner's Minstrels, and during his long career he was a member of the Billy Emerson, Primrose and West, W. S. Cleveland and other well-known companies. He was a thirty-second degree Mason and a member of the Chicago Lodge of Elks.

"THE MASTER SPY"

"The Master Spy," a war play by Dr. Armgaard Karl Graves, is announced for production in March. It is founded on his books, "The Secrets of the German War Office" and "The Secrets of the Hohenzollerns." Dr. Graves says he was for twelve years in the Secret Service Intelligence Department of the German Government.

NEW PLAY FOR DORIS KEANE

In a letter received here yesterday from Louis Nethersole, in London, Mr. Nethersole announced that Doris Keane had contracted with Edward Sheldon, American playwright, to produce a new fantastic comedy by him at the Lyric Theater, in London.

Miss Keane is appearing at the Lyric in Mr. Sheldon's "Romance."

LLOYD BINGHAM LEFT $5,000.

Lloyd Bingham, who died Dec. 22, 1915, while on the Ford peace expedition at Christiania, Norway, left his entire estate to his wife, Amelia Bingham, by his will, which was filed recently. His estate is estimated at less than $5,000 in personal property and no realty in this State.

ALICE BRADY IN NEW PLAY

A new comedy entitled "The Will o' the Wisp," is to be produced in Wilmington, Del., April 8, with Alice Brady in the leading role. Miss Brady is at present playing a motion picture engagement in North Carolina.

"PIETRO'S SONG" TO BE GIVEN

"Pietro's Song," a new comedy by Aria Blodget, is shortly to be produced out of town, under the direction of Robert Hunter, with Paul Ker in the stellar role. In Mr. Ker's support will be Edouard Durand, Beatrice Prentice, and George Henry Trader.

FRIARS TO TOUR

Following the annual presentation in New York in May, the Friars Frolic will go on tour with the end in view of raising funds for the completion of new Monastery. All of the principal cities east of St. Louis will be covered.

TO PRODUCE FANTASY IN CHINA

Eleanor Gates's one-act fantasy, "Swat the Fly!" is to have its first stage presentation in Shanghai, China, where it will be adapted and played by young Chinese girls.

COHAN REVUE OPENS MONDAY

The first performance of George M. Cohan's new musical revue will be given next Monday night at the Astor Theater. It will be called "The Cohan Revue, 1916."

NEW PLAY BY MONTGOMERY

James Montgomery has written a new comedy, called "Irene O'Dare," which Oliver Morosco is considering for production. Mr. Montgomery is at present on the Pacific Coast.

ON THE RIALTO

Alexander Woollcott will serve as best man at the wedding of Heywood Broun and Lydia Lopokova. The event will take place in the Fall.

♠

Wilbur Dartnell of the British army is the first actor to win the Victoria Cross for bravery under fire. Lieut. Dartnell went to South Africa with the Australian Bushmen Contingent at the time of the Boer war, and during the campaign gained the King's and Queen's medals. He was also the possessor of another medal for service during the Zulu Rebellion in 1906.

♠

A production of "Babes in the Wood" was given at No. 1 Convalescent Camp, of the British Army, "somewhere in France," on Christmas night. According to a dispatch to THE MIRROR from London it "was an amusing show, and the slightly wounded, the bronchitis cases, and the nervous breakdowns, now almost recovered in strength at that camp, laughed continuously."

"The part of the wicked Ferdinand was acted by the Sergeant-Major, who remembered all the tricks of his wandering life. There was a Maid Marion in the cast, described as 'Dainty Dam'sell,' because she was a sergeant; there was something ridiculously fascinating about that sergeant, for he was in short blue skirts, a hat of Parisian type, with flapper-like hair. The scenery was simple but picturesque, and in 'Sanctuary Wood, Ypres,' during the robbers' fight and the final charge, the painted trees glowed with electrical effects.

"The pantomime ran for six nights, and was witnessed by more than four thousand officers, nurses, and 'Tommies.' All who took part—actors, singers, members of the orchestra, scene painters and shifters, and the producer—were convalescents."

♠

Have you heard Roy Atwell's ditty, "Some Little Bug Will Get You Some Day," interpolated in "Alone at Last," at the Shubert Theater? If not you have another excuse for living. Nothing like it has been heard in New York, and nobody will ever give it as Atwell does. The oddity is founded on an incident in Atwell's life. An old friend of his family used to come to the house in Syracuse, N. Y. He seemed to be obsessed with the idea that germs had picked him out as their special victim. However, whether they knew it or not, they certainly made life miserable for him. He would continually carry about with him a glass of water, for he believed that the germs would settle in the water instead of seeking his anatomy.

At meal time he would come to the table prepared with small glass retorts, tubes, and even a small scale to weigh proper proportions of food. In fact, he was a sort of peripatetic laboratory. There he would sit at the table, minutely examining every morsel of food before he would put it in his mouth. Of course, this only afforded the greatest amusement to myself and my family. Two years ago when Atwell was in Cuba he wrote a musical comedy, with Cuba for the locale, and suddenly while thinking of a light topical song he happened to remember the eccentric family friend. In fact, the night before Atwell had been telling a group of doctors at the hotel of the old gentleman and his fear of the "bugs." At that time he only wrote two verses. Although the musical comedy was accepted by a prominent producing firm, yet it was never produced, which, of course, gave Atwell the opportunity of singing the song in "Alone at Last."

SEEKS ACCOUNTING

PHILADELPHIA, PA. (*Special*).—By a bill in equity, filed Jan. 24, J. Fred Zimmerman, veteran theatrical manager, seeks to compel Samuel F. Nixon, his partner for twenty-five years, to account for all moneys handled up to the present time under their several partnership agreements.

Reference is made in the complaint to agreements entered into between the parties with Klaw and Erlanger and Al Hayman and the late Charles Frohman, known as the syndicate agreement. Out of the aggregate earnings, it is related, a dividend was annually paid, which was so divided that twenty-five per cent was paid to Nixon and Zimmerman. Mr. Zimmerman now states that Mr. Nixon, who received the money, never rendered a full accounting.

The Nixon and Zimmerman firm was for a quarter of a century one of the leading firms in the theatrical business. The partnership was split three years ago.

THE FIRST NIGHTER

"THE FEAR MARKET"

Play in a Prelude and Three Acts, by Amelie Rives. Produced at the Booth Theater, Jan. 26, by Harrison Grey Fiske and George Moser.

The Padrone	Juan Villasana
Clelia	Merle Maddern
Sylvia	Sydney Shields
Ettore Forni	Kenneth Hunter
Major Stone	Edmund Breese
Sam	Richard Quilter
Judge Adam Torridge	Dewitt C. Jennings
Mrs. Reynolds	Eleanor Gordon
Dicky Wilkes	France Bendtsen
Jedby Carson	Charles Laite
Walter Gale	Philip Perry
Robert Hill	Herbert Ranson
Oliver Ellis	Harrison Hunter
Milly Sayre	Lucile Watson
Bertie Sayre	Edwin Nicander
Charles	Charles Lothian
Count Baroni	H. Ranson
Miss Neil	Tracy L'Engle
Joe	Chester Hunt

An intensely interesting subject has been treated in a more or less conventional way, and the final impression we get of Miss Rives's play is that in spite of sundry powerful scenes and some excellent characterisations it is inconclusive, though at no time deficient in interest. And it has the merit of keeping the most impressive episode for the last, the conflict of two irreconcilable enemies for the possession of a girl, the one presenting his claim as the father, the other as the suitor for her hand.

The plot deals with the inner workings, the comedy and tragedy, of a notorious blackmailing society journal. The editor of the sheet is "Major" Stone; his legal adviser is "Judge" Torridge. Both are gentlemanly blackiegs growing rich out of the tributes levied upon victims of indiscretion in high places. Stone has one vulnerable side. He is dotingly fond of his daughter Sylvia, and his whole striving is to keep her in ignorance of his profession. She has been brought up in Italy under her mother's name. The girl comes to the United States unexpectedly, full of love for her father, and is taken to the heart of New York society by friends who know her only under her mother's name, and receives the attentions of Oliver Ellis, who is Stone's most bitter antagonist. The editor has already stretched out his tentacles in the direction of Sylvia's social friends, the Sayres. But she herself is the innocent victim. An old love affair with an Italian is dug up by an agent of Stone, and used as a pretext to extort money from the Sayres. All the parties to the scheme are still in ignorance of each other's identity. Sylvia at last hears her own father denounced as a blackmailer and scoundrel by Ellis, and in heart-broken anguish hastens to the editorial rooms of the *Mentor*. Here Ellis also comes to denounce Stone to his face, and here Sylvia discovers the true character of her father and why she has been living abroad under her mother's name. Here, too, Ellis, who has asked Sylvia to marry him, discovers her relationship to the man he has been pursuing. The father makes a pathetic appeal to her love; but unable to suppress her loathing for his dishonest profession, she gives her hand to the man she loves and leaves her father.

The first act shows the method of work of the two scoundrels, and is a lively exposition of the ways and means employed to extort money from rich individuals who have reason to dread domestic revelations. The second is a brilliant society act, made doubly enjoyable by the extremely good comedy work of Lucile Watson and Edwin Nicander as the good-natured Sayres, and France Bendtsen as the friend of the family and the secret agent and spy of Stone. The third act is laid in the business office of the *Mentor* and develops into the tense situation described between Ellis, Stone, and Sylvia. The prelude is a gratuity which tends to weaken rather than strengthen the whole, because superfluous.

Edmund Breese as Stone is at his best. It is just the sort of part that brings his rather hard artistic method into the best possible light. Harrison Hunter is excellent as Ellis, though a slightly more romantic touch 'n his general manner as the suitor of a girl as young as Sylvia would add interest to his otherwise impeccable performance. Miss Sydney Shields is highly interesting and persuasive as Sylvia, and Dewitt Jennings gives a vigorous impersonation of the unscrupulous and callous wit, Judge Torridge, Stone's confederate. A very excellent impersonation of a raw product of sudden wealth is presented by Eleanor Gordon, one of Stone's victims, and Kenneth Hunter gives a good account of himself as the Italian gallant, Forni, who overwhelms Sylvia with his professions of love in the prelude. The stage settings are among the most refined and tasteful of the season.

NEW ICE BALLET STAGED

A new skating ballet was staged Jan. 24 at the Ice Palace, connected with Castles in the Air, atop the Forty-fourth Street Theater. Gladys Lamb, Isabel Butler and Norval Baptie were the principal skaters. They were assisted by a group of eight girls, dressed in attractive skating modes.

The most interesting feature of the ballet was an exhibition of fast skating by Mr. Baptie. Though his space was confined to an area smaller than the auditorium he executed intricate figures with break neck speed. Miss Lamb and Miss Butler also pleased with their graceful evolutions.

"MOONLIGHT MARY"

Comedy in Three Acts by George V. Hobart. Presented by the Henry B. Harris Estate at the Fulton Theater, Jan. 27.

Pete Burke	Harry Lillford
Katie	Elisabeth Ariaans
Helen Vincent	Francine Larrimore
Lafe Stubbins	Wallace Owen
Laura Vincent	Rose Stahl
Betty Roberts	Kathleen Hitchens
John Stoddard	David Harblin
Bessie Nelson	Agnes Marc
Nettie Mason	Isabel Goodwin
Guy Wilson	Billy Meehan
Aunt Jessie Temple	Mrs. Kate Jepson
Oliver Tree	Echlin Gayer
Richard Madison	J. D. Walsh
Madeline Forrester	Francesca Rotoli
Helen Britton	Miriam Doyle
Ivy Stilson	Mabel Carruthers
Burton Grayling	Robert Taber

Act I.—The living room in the Vincent home in Millenburg, N. Y. Act II.—The office of the Stoddard Theatrical Agency, New York. Act III.—A room in Grayling's apartment. The same night.

The return of Rose Stahl in a new play was greeted by a large audience, as every first-nighter is primarily interested in discovering how the Chorus Lady would succeed in ringing the changes on a type of character over which she has established a firm monopoly. The comedy abounds in that slang and local *patois* with which she has been so successfully identified, but the playwright has made her a distinguished novelist and has brought her only indirectly into contact with her specialty. The whole play is a composite of unique character studies under which the rather conventional plot is largely disguised.

It is the old story of the elder sister, the guardian of the younger. The latter goes to New York alone and is taken up by a rich patron of the stage who becomes the "angel" for a theatrical production in which the young girl is to be featured. Coincidence wills it that Laura, the elder sister, has written the play under a *nom de plume*. She discovers that Sister Helen is wearing fine feathers and that her play is destined for her artistic debut; and, prepared for the worst, she enters the apartment of Helen's friend, Burton Grayling, "the angel," at night with a burglar's flashlight. Heree she surprises Helen in lingerie coming out of another room, and is prostrated by the shock. But everything turns out well. Helen is secretly married to the rich young fellow, and nothing more is to be said or done.

The slight story is richly embellished with a series of character portraits, some of them sharp, clear and novel, others strongly reminiscent of the golden age of the bucolic drama. Rose Stahl needs no slang, nor grotesquerie to make her acceptable and her sure method and insidious sense of humor were never shown to better advantage than in the part of Laura Vincent. It is nearly the only straight part, save that of Helen, of John Stoddard—Laura's sweetheart—and of Burton Grayling, in the large cast.

Wallace Owen led off with a quaint and amusing characterization of a rural hack driver; Elizabeth Ariaans scored in an exaggerated role of Laura's housekeeper; Echlin Gayer played one of the drollest silly-ass Englishmen ever seen on Broadway; Billy Meehan and Miriam Doyle more than made good as a fantastic song-and-dance team; Agnes Marc was excellent as a stenographer in a theatrical office; and Isabel Goodwin, Kate Jepson, and J. D. Walsh won distinction as types that turn up in a manager's lair when a company is being organized. Mrs. Jepson, as Laura's aunt, an old-fashioned old lady, formed a pathetic contrast in the shallow theatrical atmosphere created by the slangy "talent" in waiting in the ante-room of the man who is bringing out a new play. David Harblin, as John Stoddard, who loves Laura, and proposes to stage her "Moonlight Mary," made the part dignified and appealing, and Miss Larrimore proved her mettle in the part of Helen. Francesco Rotoli also came in for approval by her interesting work as a young woman who divides her affection between her profession and a pet dog, and Mr. Taber played Grayling like a veteran.

The whole performance has the peculiar stamp of Hobart's humor and is directed to make a popular appeal rather than triumph on standard artistic principles.

ACTORS' FUND BENEFIT

For the annual benefit of the Actors' Fund held last Friday afternoon in the Forty-fourth Street Theater, Daniel Frohman led into action one of the greatest assemblages of stage stars that has ever responded to the call of charity. All differences between the stage and screen were temporarily patched up, and such prominent film personalities as Mary Pickford and Hugh Ford hobnobbed freely with Blanche Bates and other legitimate players, who have as yet successfully resisted the lure of the camera.

The programme opened with the chorus from "Katinka," after which Mr. Ziegfeld's midnight frolikers appeared in full regalia in the "Girls from New York Town." While the stage was being set for John L. Golden's Oriental tragedy, "The River of Souls," the Dolly Sisters danced and White and Abrahams sang their own songs. Then the little drama, originally written for a Lambs Gambol, was presented. It proved an interesting bit, concerning a romance between Madge Kennedy as a lily flower, and Vincent Serrano as a wood carver. Lewis S. Stone was a desperate mandarin, whose machinations nearly succeeded in winning the lily for his bride. Frank Westerton was his assistant.

Blanche Bates, Eugene Ormonde, Rex McDougall, and Harriet Sterling were seen in a one-act comedy, "The Interrupted Honeymoon." It was a diverting little episode, in which Miss Bates as a bride resented the intrusion of her husband's male friends during her honeymoon.

Molly Pearson recited Bobby Burns's "A Man's a Man for a' That" in an exquisite Scotch brogue. Julius Tannen chatted of this and that and the other, and Henry B. Stanford and Laura Burt appeared in an amusing ten-minute travesty on Ibsen by William C. De Mille, called "The Right to Live."

The final feature, "Dame Fashion's Demands," was a musical comedy by Alexander Leftwich and Robert Hood Bowers, in which thirty-five or more of Broadway's leading players appeared. The book was equally divided between Lambs Club jokes and satiric thrusts at fashions. The action took place in a men's clothing shop, operated by Louise Dresser with Olive Tell and Virginia Fox Brooks as assistants. Into the shop came at various intervals and in various modes of dress, Donald Brian, W. L. Abingdon, Montagu Love, Frank Lalor, James J. Corbett, Dorothy Donnelly, Maisie Gay, Edward Robins, Claude Fleming, Roy Atwell, Effingham Pinto, Morgan Coman, Edith Decker, Vincent Serrano, John E. Hazzard, Taylor Granville, George E. Mack, John Arthur, Antoinette Walker, Mary Blackburn, Frank Monroe, Antonio Moreno, Rudolph Cameron, Stanhope Wheatcroft, William Harrigan, and Barney Bernard. The play ended with a scene in which Jack Barrymore as a hero, and Mary Pickford as a heroine acted for the camera, under the direction of Hugh Ford.

ZIEGFELD MIDNIGHT FROLIC

Florenz Ziegfeld, Jr., who is said to lie awake in the daytime to think up ways and means of entertaining midnight sons, should be awarded the Nobel peace prize for 1916 without further delay. He deserves it unquestionably, and were it not too presumptuous on our part, we would call the fact to the attention of those discriminating Norwegian gentlemen who allot the prizes.

Luring us last Tuesday night to his latest revel atop the New Amsterdam Theater, Mr. Ziegfeld showed us convincingly the futility of war, the utter uselessness of general staffs, white papers, treaties, and all the other property of Mars. We defy the most bellicosely-inclined to resist the pacificatory influences of Olive Thomas's superlative beauty, of William Randolph Hearst's graceful execution of the fox-trot, and of chicken a-la-king, when it is served up with chicken a-la-Ziegfeld. If these are not sufficient to curb the warlike spirit we will add the inimitable drollery of Will Rogers. Should the subject then insist upon war at any price, he should straightway be sentenced to six years at "Moloch," as there is no hope for him.

The opening number of the new frolic brought forth several girls in costumes characteristic of New York districts. Of the types shown we prefer Central Park as represented by Miss Thomas, though out of fairness we must mention that Wall Street had a fascinating emissary named Morris. The Dolly Sisters then danced with their accustomed grace and skill, after which Marion Harris shouted a number of rag songs in a manner that suggested Blossom Seeley. Paul Frawley, assisted by a yamayama chorus, next performed a novel dance, called "Will o' the Wisp," in which the costumes were made luminous in the darkened auditorium by the aid of some phosphorescent substance.

The most amusing incident in the entertainment came after the intermission in an illustrated song concerning a girl's trousseau. Oscar Shaw, as a singing salesman, was showing a series of sketches which revealed various states of undress. As he sang girls jumped through the drawings, dressed in duplicate of the pictures. When he reached the last sketch there was a general shifting of positions to better the view of what was indicated would be a nude. But, alas! when the paper was broken Will Rogers was observed in the accoutrements of the cowboy, grinning derisively.

Genevieve Warner gave selections on a harp. Paul Gordon demonstrated unusual agility on a slack wire, even going to the extent of climbing a ladder. Odette Myrtil romped about with a violin and a naughty air, and Mr. Rogers performed tricks with his lariat.

Joseph Urban designed a gorgeous setting of blue skies and white porticos, and Ned Wayburn staged the musical numbers. The best of the latter was a Hawaiian ditty, called "Luana Lou."

ACADEMY MATINEE

Third Performance, Season 1915-16, by the American Academy of Dramatic Arts and Empire Theater Dramatic School. At the Lyceum Theater, Jan. 28.

If for no other reason than that they presented for the first time in America a play by John Galsworthy, the pupils of the American Academy of Dramatic Arts are to be congratulated. A Galsworthy play is always worth while. Its characterization is so clear cut, its dialogue so incisive, its plot development so firmly built up that it offers exceptional opportunities for students of dramatic art. "The Eldest Son" is no exception to the rule, and as presented last Friday afternoon, it proved the most interesting matinee of the present series.

The play, which is in three acts, deals with a group of people at an English country house. Dunning, a young gamekeeper on the estate of Sir William Cheshire, has compromised one of the young women on the reserve, and the squire insists upon an immediate marriage. In the meantime, Bill, the eldest of Sir William's sons, has become similarly involved with Freda Studdenham, a servant in his household. In order to be consistent with the law which he meted out to the gamekeeper, the squire sees that his son must marry a woman of inferior station.

Clifford Bennett was a convincing Bill. Guy Douglass played the younger son with ease and naturalness. Mona Kingley was a most sympathetic sweetheart of the erring son. Others who took important parts were Patterson McNutt, Stanley Stanton, Leonard B. Elms, Lila Eccles, Thoda Cocroft, Clementine Walter, and Loretta Donlin.

The play was preceded by "The Rest Cure," a one-act play by Gertrude Jennings. In the cast were Robert Cook, Ethel Remey, Marie Louise Pecheur, Madalynne D. Connor, and Violet Egan.

"MARGARET SCHILLER"

A Drama in a Prologue and Four Acts by Hall Caine. Produced at the New Amsterdam Theater by Charles Frohman and Klaw and Erlanger Jan. 31.

Sir Robert Temple	Norman Trevor
Lord Burnley	Frederick Esmelton
Mr. Dundas	Leslie Palmer
Sir Richard Carfax	David Kimball
Mr. Hallam	Lewis Sealy
Sir Malcolm Clark	Warburton Gamble
Inspector of Police	Douglass Paterson
Lady Dorothy Nugent	Grace Carlyle
Peggy	Runa Hodges
Galloway	Horton Cooper
Dr. Gottfried Schiller	Joseph Adelman
Mrs. Schiller	Marie Reichardt
Friedrich Schiller	Paul Doucet
Otto Schiller	Gareth Hughes
Margaret Schiller	Elsie Ferguson
Gretchen	Eleanor Seyboldt
Freda Michel	Eileen Van Biene
Hoffmann	W. H. Barwald
Hegel	Griffith Lusk
Landau	Herman Bernhard
Weber	M. F. Wilson

I dislike to be ungallant to Miss Elsie Ferguson, who, among the younger generation of actresses, means so much to the stage; but at the risk of having my gallantry impugned I entreat her to abandon a role which is not only a martyrdom to herself, but to her friends.

"Margaret Schiller" is a faint echo of the school of Sardou. That might pass, if Mr. Caine had the skill of Sardou to interpret in Margaret what Sardou has interpreted in sundry of his heroines, great conflicts of soul and spirit, passion and tragedy. But at the best, it is only a lachrymose melodrama with no strong lights and shades, and without strong contrasts either of situations or character. Moreover, the leading situations are improbable and self-contradictory, and some of the phases of characterization mere tawdry expedients of a playwright in distress.

The scene is London, at the outbreak of the war. The events take place in the home of the Prime Minister, and in that of the Schillers, a respectable German family. The one distinctly truthful touch in the drama is the picture of the miserable people who, by order of the Prime Minister, Sir Robert Temple, are persecuted with relentless energy, though citizens of the country. An opportunity presents itself to Margaret, thirsting for revenge for the cruel death of her father, to impersonate a young governess who arrives from Switzerland to take the position of governess in the house of the Minister. Her plan is to become a martyr in the cause of her persecuted people. But she has not been in the house ten minutes before her identity is disclosd to Sir Robert by the Chief Commissioner of Police, and her fate seems sealed. But at home Sir Robert is an easy victim of his own gentleness, and under most improbable circumstances he permits her to remain, on her sworn promise that she will never see her family again.

For a month she is good, for as may be easily foreseen early in the preceding act, she is going to fall in love with the man she has set out to kill. Her uncle, Professor Schiller, has meanwhile become the head of a secret camarilla, resmbling an Italian group of conspirators, or anything else rather than a band of German Wagner worshippers with a political bias, and through her young brother, a mere lad, she is induced to break her truce and appear in the midst of the plotters to hear the doom of death pronounced on the author of their misery. Her protests are of no avail, and unable to avert the threatened doom, she returns to the house and admits her brother, who is to strike the blow which fate has decreed him to deliver. Just how difficult it might be for a stranger to gain admittance to the house of a Prime Minister at night in the midst of war is hardly taken into consideration. The boy is concealed in the dark room behind a screen with his sister's connivance, and lies in ambush to shoot Sir Robert as he enters the door. At the critical juncture the fateful door opens, a shot is heard, a figure falls prostrate on the carpet, and the youth dashes off through the window. A moment after the door opens again, Sir Robert enters, finds Margaret on the floor and lifts her in his arms, where she dies.

We are accustomed to look to Miss Ferguson to vary the conventionalities of acting by touches which are peculiarly her own; but in the role of Margaret she adheres to most of the devices of sobbing emotion and plays the martyr with unrelieved tragedy. The character is pitched

in one key, and exhausts itself in rhetorical declamation. It is singularly lacking in true feeling, being intrinsically a part which gives her little opportunity beyond weeping copious tears. The role of the Prime Minister is well portrayed by Norman Trevor. The small part of Mrs. Schiller is excellently played by Marie Reinhardt, and Gareth Hughes is admirable as Margaret's young brother, Otto. Paul Doucet is very good as her cousin, Fritz, and Warburton Gamble played the Commissioner of Police with distinction. The cast generally is unexceptionable, and the play is well rehearsed and staged. It is also conspicuously neutral.

"TOWN TOPICS"

Musical Comedy in Two Acts Revived by the Shuberts at the Winter Garden Jan. 21.

"Town Topics," originally produced by Ned Wayburn at the Century Theater, has come back to Broadway as a Shubert production. It is playing a limited engagement at the Winter Garden.

Most of the important scenes of the earlier production have been retained, including the baseball game at the Polo Grounds, the display of gowns at a fashionable modiste's shop, and the ship launching. Taking advantage of Mr. Ford's recent expedition, the producers now call the ship the *Oscar II.*, and the launching is a scene of gay confusion, in which representations of Bryan, Roosevelt, and Ford vie for first honors. A number of new songs and jokes have been introduced, and the performance, as a whole, moves at a smoother and more spirited pace than before.

A new and amusing feature of the entertainment is a scene upon a levee, in which a picturesque negro band plays discordant syncopated music while Mabel Elains performs a clog dance.

With the exception of Will Rogers, Adelaide and Hughes, and Flanagan and Edwards, most of the entertainers of the original production remain in the cast. Among those who appear are Trixie Frigauza, Bert Lesile, Peter Page, Lew Hearn, Marie Lavarre, Wellington Cross and Lois Josephine. Newcomers are Bonitaz, who has a duet with Lew Hearn, Lillian Herlein, who performs the prima donna's functions, and Artie Mehlinger, who sings and dances.

FUNERAL OF LLOYD BINGHAM

The funeral services of Lloyd Bingham, who died Dec. 22, shortly after the Ford peace party reached Norway, were held Monday night, Jan. 24, at Masonic Hall, Twenty-fourth Street and Sixth Avenue. The services were largely attended, and there were many theatrical people in the assemblage.

The services were in charge of the Masons and Elks, and rituals of each were read. In a letter written shortly before he sailed as a member of the Ford peace party, Mr. Bingham expressed the wish for a Knight Templar funeral. In the letter to Commander Stanley of the Palestine Commandery, Mr. Bingham said:

"I shall keep a record of my journey to relate to my comrades of the Red Cross, and whether we succeed or not in bringing peace to the world, it's a big game and well worth fighting for. I don't want to go for the pleasure of the trip. I think it my duty to go. The last time we were together we buried poor Charlie Greber. Who knows whose turn is next, and lost opportunity never returns. If anything happens to me, which I do not anticipate, I want a Templar funeral."

The pall bearers were: Congressman Ufurry Hulbert, Judge Bartow S. Weeks, Capt. Alva Nickerson, Joseph Brooks, Frederic Schrader, Harry Nuwin, Dr. S. E. Furry, and Wm. H. Schubert.

CHAPINE SUES ORESTE VESSELLA

CINCINNATI, O. (*Special*).—Helene Benedek, whose stage name is Chapine, and until recently prima donna of the comic opera, "On the Road to Mandalay," has filed suit against Oreste Vessella, manager of the production, in the Common Pleas Court for damages of $9,750, because of alleged breach of his contract to employ her as the prima donna for the season.

In her petition Chapine claims that on Dec. 27 Vessella entered into a written contract with her to act as prima donna of the company at $250 a week for the first three weeks and $300 a week until the run of the opera had ended, but on Jan. 4 he refused to employ her further and, because of the lateness of the season, she does not expect to secure another engagement; therefore she is asking judgment against Vessella for $9,750 damages.

BROWNELL-STOCK, NEWARK

NEWARK, N. J. (*Special*).—The Brownell-Stock Company presented "All-of-a-Sudden-Peggy" at the Orpheum, Jan. 24-29. Mabel Brownell was delightful as Peggy. R. Leigh Denny gave a splendid performance of Jimmy. Others in the cast were Hallet Bosworth, Joseph Sweeney, Walter Connolly, Robert Livingston, Margaret Dills, Enid Morel, and Kate Mayhew. Next week, "The House of Lies."

GEORGE S. APPLEGATE.

SOCIETY HOLDS "SHOP TALKS"

The Society of American Dramatists and Composers, of which Augustus Thomas is president, is holding a series of "shop talks." The next one, to be held soon, will be addressed by Louis K. Anspacher.

ACTORS' EQUITY ASSO'N

De Witt Jennings Elected Council Member in Place of Robt. Edeson, Resigned

At the last meeting of the Council held in the Association Rooms, Suite 608, Longacre Building, Jan. 24th, the following members were present: Richard A. Purdy, presiding; Messrs. Edward Connelly, John Cope, Frank Craven, Edward Ellis, George Nash, and Grant Stewart.

New members elected:

Enid Bennet	Marjorie B. Davis
Edith Decker	Edmund Guerney
Harold de Becker	Almon Knowles

A letter was received containing the resignation from the Council of Robert Edeson. Mr. Edeson's letter says in part:

"My employment by the picture companies has made night and Sundays my only unoccupied time. If any time comes when my voice is needed, you can count on it. Ever for the A. E. A., Robert Edeson."

Sorry as the Council are to lose the services of Mr. Edeson, they of course realize that under the circumstances it is impossible for him to attend the meetings, and his resignation was therefore reluctantly accepted. DeWitt C. Jennings was elected to fill Mr. Edeson's unexpired term.

Another letter was received by the Council from an actor who held a claim against a prominent manager for a half-week's salary, unlawfully held out, announcing that the manager has made a settlement in full. He adds:

"It must be evident to all actors and actresses that when the A. E. A. decide that they have a just claim, it is invariably only a question of a short time for them to secure justice. More power to the Association."

We wish sincerely that this was always the case. Unfortunately, some so-called managers are so elusive that no matter how just the claim against them may be, it is exceedingly difficult for the A. E. A. to obtain a satisfactory settlement. A flagrant case of this kind is that of a manager against whom the A. E. A. instituted supplementary proceedings last season for failure to pay salaries. The manager's lawyer appeared in court with the statement that the manager was about to go into bankruptcy, and under the circumstances the suit was reluctantly dropped. This season the manager has already stranded one company, some of whom have drifted back to New York almost penniless, and we understand he has now organized another company, which, at the moment, seems to be prospering. The attention of the dramatic agents will be called to this man by the A. E. A.

To turn to a more cheerful subject—an application for Life Membership has been received from William Ingersoll. It will be acted on at the next Council Meeting.

By ORDER OF THE COUNCIL,
GRANT STEWART, *Rec. Sec.*

SAM BERNARD AT MT. CLEMENS

MOUNT CLEMENS, Mich. (*Special*).—Sam Bernard is taking his annual course of treatment at the Park Hotel. He is somewhat earlier than usual this year owing to his suffering from an acute attack of rheumatic gout, which compelled him to cancel his engagement in Milwaukee.

LANGDON-HARRIGAN

The marriage of Dorothy Langdon, musical comedy actress, and William Harrigan, son of the late Edward Harrigan, in Hoboken, on Oct. 12, has just become known. The wedding is the culmination of a romance begun seven years ago at an Actors' Fund Fair.

Miss Langdon has been appearing in a musical review at the London Opera House, while Mr. Harrigan recently concluded a successful engagement in Australia. He was leading man for Mabel Taliaferro in "Springtime" and "The Call of the Cricket."

TREE GETS "GREAT LOVER"

Sir Herbert Tree has acquired the English rights to "The Great Lover," and will produce it in London with himself in Leo Ditrichstein's role of Jean Paurel.

GOSSIP

Jose Collins has left the cast of "Alone at Last" to play an engagement in motion pictures.

Ada Meade has replaced Edith Decker in the cast of "Katinka."

Mr. and Mrs. Chauncey Olcott have gone to Palm Beach, Fla., for a four weeks' rest. Upon their return Mr. Olcott will begin rehearsals in the George M. Cohan revue.

Charles H. Plummer, for many years manager of the Shubert interests at the Grand Opera House in Syracuse, is in charge of the "Ruggles of Red Gap" company, which began an engagement in Boston last Monday night.

Mary Lawton and George W. Howard have been added to the cast of "The Co-respondent."

Albert Spalding will be the soloist at the last of this season's People's Symphony Concerts, Thursday evening, Feb. 3, at Carnegie Hall. Mr. Spalding will play the Beethoven concerto. The orchestra, under the baton of Franz X. Arens, will play the Dvorak New World Symphony, Grieg's "Spring," and Tchaikowsky's Marche Slav.

The Orpheum in Muscatine, Iowa, has again changed hands. Henry Wagner took charge Jan. 17. George Shaffner is resident manager who announces musical tabloids.

The "Daddy Long Legs" company, playing in the Middle West, reports uniformly good business except in three instances: Clinton, Mo.; Austin, Minn., and Fremont, Neb., where the motion pictures of the sensational kind are doing big business and the dramatic companies have little chance.

By her will, filed recently in the Surrogate's Court, Jeannette L. Gilder, writer and critic, left her stocks and bonds in trust and her residuary estate outright to her niece, Catherine Jeannette Cholmeley-Jones Pearson.

Arthur Kellar has been engaged as press agent of the special "Treasure Island" company, which is touring the Middle West.

Eugene Walter has begun work on the novelization of his latest play "Just A Woman," which is current at the Forty-Eighth Street Theater.

The management of the Library Theater, Corry, Pa., has a quarrel on with *The Evening Journal*, and in consequence the paper carries no advertising. "September Morn" appeared to a topheavy house and got but little real money.

Byron Russell has joined Mrs. Patrick Campbell's company in "Pygmalion."

Rockliffe Fellowes has been added to the cast of "The Co-respondent," which E. A. Weil will produce.

Frances Younge has been engaged by Selwyn and Company for the part of Martha Bradshaw in "The Eternal Magdalene" with the Florence Roberts company. Miss Younge played this part when the drama was first produced by the Colonial Stock company in Cleveland last August.

Edward E. Pidgeon has become associated with the management of Reisenweber's Restaurant, specially to direct the cabaret entertainment.

Zelda Sears has been engaged for a leading role in "See America First."

Under the direction of Joseph Klaw, members of the Seventy-first Regiment, N. G., N. Y., will give a vaudeville entertainment at the Liberty Theater, Sunday night, Feb. 20.

The Ben Ali Theater at Lexington, Ky., was damaged by fire Jan. 10 to the extent of $80,000. All of the scenery, electrical system and stage furnishings were destroyed. The house was built by a company of which James B. Haggin was the head.

Charles Plummer, for fifteen years manager of Grand Opera House, Syracuse, N. Y., has left the city to take charge of "Ruggles of Red Gap" company.

The Neighborhood Playhouse presents Albert J. Carroll and Bella Nodell as Pierrot and Pierrette in original dance pantomimes, Thursday evening, Jan. 27.

Juliet and Harry Delf will make their appearance together in George M. Cohan's forthcoming musical revue.

William B. Mack has been added to the cast of "Any House," which Sargent Aborn will produce.

Juanita Hawley is in charge of the box-office of the Krug Theater, Omaha. She is one of the best posted women in the profession on stock.

Florence Carpenter has joined John Meehan as leading woman in stock in New Bedford.

MACON, GA.

MACON, GA. (*Special*).—Grand: "September Morn" Jan. 19, small house; Neil O'Brien's Minstrels, matinee and night, Jan. 26: "The Pink Lady," Jan. 29; "The New Henrietta," Jan. 31; "Sari," Feb. 1; "Chocolate Soldier," later.

Palace: Theda Bara in "The Serpent," Jan. 24; "The Cheat," Jan. 25; "The Reform Candidate," Jan. 26; "The Lily and the Rose," Jan. 27; "Aloha Oe," Jan. 28, 29.

Princess: "Landon's Legacy," Jan. 24; "A Forbidden Adventure," Jan. 25; "Man and Morality," Jan. 26; "By Love Redeemed," Jan. 27; "Why Love is Blind," Jan. 28; "A Village Scandal," Jan. 29.

Macon: "The Purification of Mulfera," Jan. 24; "The Little Brown Hen," Jan. 25; "The House of Revelation," Jan. 26; "The Flivvers' Good Turn," Jan. 27; "Her Defiance," Jan. 28; "Across the Rio Grande," Jan. 29.

ANDREW OLIVER ORR.

BRONX OPERA HOUSE

Margaret Anglin in "Beverly's Balance" was the attraction at the Bronx Opera House week Jan. 24. Paul Kester's comedy is one of extreme lightness and is pushed to moments dangerously near to farce, but it has a clear, strong undercurrent of caustic satire, and it has a movement which is well sustained. Miss Anglin never failed to amuse as Beverly Dinwiddie, and was capably supported by Mrs. Charles G. Craig, Saxone Moriand, Howard Lindsey, Donald Cameron, and Alfred Lunt. Joe Weber's "The Only Girl" to follow.

IDA C. MALCOMSON.

"SOME PARTY" QUITS

ELMIRA, N. Y. (*Special*).—The tour of the company presenting "Some Party," under the direction of William P. Curran, came to an end here Jan. 22. Conspicuous in the company were Stella Hoban, Tom Waters, and Eddie Garvie.

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BALTIMORE

Frances Starr and Elsie Ferguson Captured Society, but Fail to Catch Critics

BALTIMORE (*Special*).—The playhouses in town carried extremely large and fashionable audiences all last week, due partly, in fact, to the presence of Elsie Ferguson and Frances Starr. Both were extensively entertained during their sojourn and society fairly outdid itself in showering them with attentions. Several large theater parties were given, and on Tuesday evening they were entertained at the meeting of the exclusive Supper Club in the ballroom of the Hotel Belvedere. Strange to say, neither star fared particularly well at the hands of the local reviewers, and for the first time this season, as near as we can recall, the local critics seemed at odds in their opinions as to relative merits of not only the plays themselves but the work of the individual players. This did not deter the public from flocking to the Academy and Ford's in large numbers, and frankly we personally think they were extremely well repaid by some of the best acting seen here this season. Miss Ferguson's work in Hall Caine's new play, "Margaret Schiller," does not measure up to the excellent acting which she contributed in "Outcast," but it is of an entirely different nature. Miss Starr also came in for some rather harsh criticism at the hands of a certain local reviewer. Beatrice Herford came back to town last week and delighted us with her inimitable characterizations. Miss Herford is in a class by herself.

No press work was necessary to draw a huge crowd to Ford's on Monday night to witness the first regular engagement of that greatest of all comedies, "It Pays to Advertise." Little comment is necessary at this time, only to remark that the company presenting the piece this week, while not being the original, is splendidly balanced and every role is acted extraordinarily well. A tremendous advance sale indicates that S. R. O. will be the rule at all performances.

We experienced quite a delightful shock this week when, owing to a sudden change in bookings, we fell heir to a "real" Winter Garden revue in all its glory—that is, one which does not drag itself wearily into town with battered scenery, fire sale costumes and principals much the worse for travel. For this week at the Academy Baltimore is settling down to enjoy "A World of Pleasure," and it is one of the best things sent us from the famous institution on upper Broadway; but better still, the production comes to us with the original cast almost intact. True, we miss statuesque Kitty Gordon and Jack Murray, but all the others are there, including the muchly discussed Rosie Quinn, Clifton Crawford, Venita Fitzhugh, Conroy and LeMaire, Claire Rochester, Collins and Hart and the rest. A capacity house attended the opening. Julian Eltinge Feb. 7.

Alfred Aarons will soon produce at the Academy of Music in this city a new musical comedy entitled "The Masked Model."

The New York Philharmonic Orchestra, with that splendid conductor, Josef Stransky, will give the second concert of their series in Baltimore at the Lyric on Wednesday night. Harold Bauer will be the soloist.

Among the early engagements of particular interest is that of the famous Ballet Russe, under the direction of Serge Diaghilieff, which has just concluded a season at the Century in New York. The date has not been finally decided upon, but the place is the Lyric.

I. B. KAHN.

STEIN'S
REMOVES BLEMISHES
MAKE-UP

A CRANK BILL

Women Must Have Escorts to the Play, or be Segregated, if this Passes

ALBANY, N. Y. (*Special*).—A bill introduced in the Legislature by Assemblyman Henry S. Schimmel of New York will impose a great injustice upon the proprietors and managers of theaters and other places of amusement should it become a law. It is designed to compel all places of public amusement to set aside a portion of the seating capacity for the exclusive use of women attending such places of amusement without a male escort. GEORGE W. HERRICK.

CHICAGO

S. R. O. in the Lobbies of Popular Houses—Attractions Present and Ahead

CHICAGO, ILL., Feb. 3 (*Special*).—Chicago theaters had especially big business last week. The S. R. O. sign was frequently displayed in the lobbies of the more popular houses. The Automobile Show undoubtedly helped business, but several of the attractions have been playing capacity right along recently.

Garrick: "Experience" continues to big business. It does not compare with "Everywoman," which it resembles, but it is popular with the masses and doing a good business.

Blackstone: William Gillette is offering "Secret Service" and will conclude his engagement this week. "The Ohio Lady," by Booth Tarkington and Julian Street, opens Feb. 11.

Powers: David Warfield in "Van Der Decken" is attracting his admirers for the second week of his stay.

Illinois: "Chin Chin" opens Sunday evening, following the long and successful engagement of "The Follies."

Cohan's Grand: "Young America" has entered upon its third week and is being literally patronized.

Cort: "His Majesty Bunker Bean" is in its thirteenth week and continues to attract big business.

Princess: "A Pair of Silk Stockings" is in its fourth week and doing average business.

Chicago Theater: The American Music Hall was made over recently, and was named the Chicago Theater. It is a beautiful playhouse. The first attraction was "Within the Loop," but it failed to do business in spite of the fact that Irene Franklin headed the cast. Last week, "Two is Company," with Amelia Stone and Armand Kalisz played the house, but it did even poorer than "Within the Loop." The show did not catch on at all, and closed Saturday night, the people returning to New York. The house is dark at present.

The Roberts, Worth, MacCollough Company's production of "Making Good" opens Feb. 6 at the Victoria Theater, Chicago, Ill., with the following cast. Bowd M. Turner, Le Roy Worth, Harry C. La Tier, Herschell Weiss, Charles Siddons, Augustus Neville, Dave Heilman, W. H. MacCollough, George Sands, Charles Burke, Miss Doris Burr, and Miss Olive Martin Roberts.

The company is booked solid until the first week in May over the new Stair and Havlin time playing only week stands. Next season this firm will have out several companies with two companies of "Making Good." The company will be managed by Gus Neville, with Dave Heilman in advance.

Olympic: "Potash and Perlmutter" opens Sunday for a fortnight's engagement. It is a different company from that originally seen at the Olympic. "Twin Beds" had almost capacity business for its final week.

Victoria: "Damaged Goods" is the current attraction. "A Pair of Sixes" pleased small patronage last week.

National: "At the Old Cross Roads" is the current attraction, following "Me, Him and I," which pleased average business.

Crown: "A Pair of Sixes" holds forth this week. "At the Old Cross Roads" drew average business last week.

Imperial: "Me, Him and I" is this week's attraction. "Mutt and Jeff" appeared last week.

W. B. Patton closed his season in "The Good Samaritan" last Saturday Jan. 29. Morris Coughlin, the advance agent, reached Chicago early last week.

Fred Byers's "The Girl and the Tramp" closed in western Texas.

Frank Mahara's "Tipperary" came to an end of its tour last week at Harris, Ia.

The Hugo Brothers Circus property has been taken over by a group of capitalists of Cedar Rapids, Ia., and the show goes out "larger than ever" next season. There will be twenty-one cars, according to present plans. The bankruptcy proceedings against the circus have been dismissed. Charles Hugo is at Cedar Rapids and some people of that city say Victor Hugo will return. Rhoda Royal ran down from Chicago last week and his purpose is said to have been to protect a loan of $1,600 to Victor. Attachment of 125 shares in the show held by Charles Hugo was threatened, but the matter was adjusted. E. E. MEREDITH.

NEWARK, N. J.

NEWARK, N. J. (*Special*).—"Rolling Stones" was presented at the Newark Jan. 24-29, with Charles Ruggles in the leading roles. He was assisted by Arthur Aylesworth, Harrison Ford, Harry Bradley, Beatrice Ingram, Margaret Brainard, Frank Kingdon, Marie Carroll, George E. Smithfield, Nina Chapman, Rae Selwick, Frederick Malcolm, Adrain Morgan, James Kearney, Daniel Jarrett. Next week, "The Outcast."

Miner's Empire Theater celebrated its fifty-second anniversary Jan. 24-29 by presenting "The Tourists," by an excellent company. Sam Mann and his company were headliners at the Palace Jan. 24-26. "Silver Threads," by George Harris, Lillian Rose, and Mary Hampton, was the headliner at Loew's Jan. 24-26. Keeny's had crowded houses. Miss Bob Fitzsimmons scored heavily as headliner.

Miss Helen Weir and Andrew De Ross, of "The Tourists" company, playing at Miner's this week, were married at the Noble House Jan. 24. A dinner and reception was tendered the couple by Mrs. Noble.

GEORGE S. APPLEGATE.

STEIN'S
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MAKE-UP

WASHINGTON

"The Masked Model" New Operetta, Feb. 7—Plot and Productions of "The Co-respondent"

WASHINGTON, D. C. (*Special*).—Conspicuous among the many beautiful musical productions of the present season is "The Masked Model," a new operetta, which will be seen at The National, week of Feb. 7. The production is under the management of Magnard Walte. The book and lyrics by Henry B. and Robert B. Smith, with the music composed by Carl Woess. A notable cast will include Frank Doane, John E. Young, Thomas Conkey, Donald Macdonald, Arthur Stanford, Eugene Revere, Julian Winters, Katherine Galloway, Texas Guinan, Mary Robinson, Ethel Du Fre Houston, Lillian Charles and Daisy Rudd, with a chorus of forty and a largely augmented orchestra.

"The Co-respondent" a new four-act play of present day life by Alice Leal Pollock and Rita Weiman is a current week's production, under the direction of E. A. Weil at the Belasco Theater, witnessed by a large opening audience that receives the offering with extended favor. The play depicts in a new way the character of a young woman of the Middle West whose innermost mature rebels against spending the remainder of her life in a rural district. She meets by accident a good looking, well mannered man of the world and promptly falls in love with him. They plan an elopement but before the hastily arranged wedding can be accomplished, the story develops a surprisingly tense situation. The girl hurriedly departs for New York, and after accomplishing satisfactory results in her work under a handicap of overwhelming episodes that involve her innocently, she shows grit and nerve, and begins to then feel the first emotion of a genuine affection for the real man. She divulges nothing concerning whence she came, nor why, until by force of circumstantial evidence, she is innocently placed in a fashionable divorce case. The ingenious manner in which she fights against overwhelming odds—and wins out, comprise the theme of the play. A notably splendid cast include Emily Ann Wellman and Rockcliffe Fellowes in the leading roles with others of significant importance, including Morgan Coman, Marie Chambers, Winnifred Harris, Suzanne Willa, Hallett Thompson, Eleanor Redmund and Joseph Gillow.

"The Greatest Nation" a picturesquely beautiful and romantically interesting play by William Elliott and Margaret Crighton the past week at the Belasco, atracted capacity audiences.

"A World of Pleasure" with Clifton Crawford and big support in another of the popular Shubert musical comedies is announced for Feb. 7 coupled with two special afternoon events of the week, the appearances of Yvette Gilbert, Tuesday, Feb. 1 and Friday 4, in "Eight Centuries of Song" appearing in the costumes of the varying periods.

It was again a pleasure to greet during Mrs. Fiske's recent engagement at The National, in "Erstwhile Susan" among the select and talented support, Edwin Hass Robins for one of the most successful summer seasons of The Columbia Players stock season one of the most popular of leading favorites whose name typographically got mixed in advance notices with another popular summer stock favorite, Rockcliffe Fellowes, but at another house, Poli's.

Emily Stevens now being starred in "The Unchastened Woman" is to make her debut in Shakespeare during the coming summer, appearing in the open air Greek Theater on the private estate of Mrs. Fiske near Huntington, Long Island.

Poli's Stock Co. in "The Law of the Land." The new scenic production by Charles Squires was without a blemish, with A. H. Van Buren and Florence Rittenhouse as the dominating leading roles. Little Helen Hayes Brown whose Little Lord Fauntleroy was a crowded Columbia Player week during the stock season at that house was an important addition to the Co. for the part of Bennie Harding, the boy part. "The Dummy" is the current week's production.

At Keith's, the current week, Elsie Janis, headlines. The surrounding bill contains Ralph Dunbar's Maryland Singers, Tony Hunting and Corrine Francis in "Loves Blossoms," Claude and Fanny Usher, Lohse and Sterling, Raymond and Caverly-Corcoran and Dingle and Herbert's leaping dogs.

Julian Eltinge who for years has appeared at the Columbia when playing here, is at the National the current week in "Cousin Lucy" which had the biggest opening night in the history of that house.

"It Pays to Advertise" with a capacity opening audience crowded from the boxes down, was for the benefit of the "Working Boys' Home" under society direction and patronage with President and Mrs. Wilson and large party occupying a double stage box.

Special afternoon events that attracted large attendance to The National were the Burton Holmes illustrated lecture on the Panama-Pacific Exposition, Jan. 25; The French Flotilla benefit with Emma Calve, Carlos Salzedo, Loraine Wyman and Galileo Gasparri and orchestra of 35, and the eighth concert of the ten popular star series which presented Julian Culp and the pianist, Conrad V. Bos, both entertainments being under the management of T. Arthur Smith with a capacity attendance all around.

JOHN T. WARDE.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Your correspondent, who is presiding justice in S. F., performed the marriage ceremony joining Victor Richesin, treasurer of the Savoy Theater, and Ruby E. Roundtree, Jan. 20. He is twenty-three and she nineteen.

Ruth Gage, known to the vaudeville stage as Ruth Gordon, committed suicide Jan. 21. Illness had interfered with her pursuing her stage career.

The Columbia opened, after two weeks' darkness, Jan. 24 with "It Pays to Advertise," to a good house that was much pleased. The cast includes Frank Allworth, Elmer Grandin, Harold Vermilye, Cliff Worman, Kenneth Louie, H. H. Forsman, Chauncey Causeland, Robert Watt, Adele Roland, the youngest leading lady on the stage; Elsa Frederic, Marian Barrie, and Celene Kirk.

"The Law of the Land" is to continue one week more at the Alcazar. It did a capacity business for the opening week.

The Cort captivated the audience Jan 23, at the opening with Flo Martin in "Peg o' My Heart." The play runs one week only. The cast was selected from players that were in the other Peg companies.

The Savoy, which finished the run with "The Clansman," had "Twin Beds" Jan. 30.

The Orpheum has Evelyn Nesbitt and Jack Clifford on for this the final week.

Pantages seems to be billing acts that have recently finished on the Orpheum Circuit. Maurice Samuels and company in "A Day at Ellis Island" is the feature this week.

A. T. BARNETT.

OTTAWA, ONT.—Russell: "Omar, the Tentmaker," Jan. 24-25 and matinee to very large and fashionable audiences. Harry Lauder 26: "Mutt and Jeff in College," 27-29; "Twin Beds," 31-Feb. 1; Dominion, 24-29; Musical Comedy, Fascinating Flora, McConnell and Simpson, Walter Brower, Lambert and Frederick, Kit Karson, and pictures to the usual capacity business. The Francais, 27-29; Broadway Follies in "Riley's Speech" to good business.

The Family 27-29: "Lord John in New York" film feature to good business.

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AS IT IS IN ALABAMA

Two Stock Companies on the Rocks—Musicians Can't Come Back

BIRMINGHAM, ALA. (*Special*).—With a prosperity poultice applied to the black eye which old man Financial Depression gave to the theatrical men in this and many other cities, things are beginning to assume a very much brighter hue.

The Bijou floundered along for several weeks with two different stock companies, and finally had to give up the ghost. The Orpheum weathered the storm with burlesque, but toward the end, even with reefs taken in to the limit, finally hit the rocks. The same thing was true with the Majestic, which played for six weeks with the Boyle-Woolfolk Musical Stock company, a most excellent organization, and finally succumbed.

The Lyric and Jefferson were floating all this time, but only due to their thoroughly seaworthy condition. These two latter houses are now doing a splendid business. The Jefferson broke many records for a week's business with "The Birth of a Nation," and has played to capacity a number of times since. Louis Mann played to splendid business, as did William Faversham and others. At the present writing "The New Henrietta," with William Crane, Edith Taliaferro, Thomas Ross, and Maclyn Arbuckle, has played two performances to excellent houses and a third practically sold out.

The Lyric has also done a most flattering business the past two months, and has had some very good bills for the entertainment of the public.

The Amuse-U, with light musical comedy, and the Best, with a stock company, have been doing very well.

In the realm of photoplays good reports are heard on all sides. Messrs. Abernathy and Callman have been very much gratified at the business in their new house, the Colonial, and business at their other house—the Strand—has been fair.

The Trianon holds its own as one of the leading photoplay houses of the South, and H. M. Newsome has just completed his new Third Avenue house, which was named by public contest the Rialto.

A strike among the union musicians about two years ago deprived all motion picture houses of orchestras, and when the men finally reported for work they were met with the reply from managers that no orchestras were needed. This however, has been rescinded, and gradually all houses are replacing mechanical music with well-balanced orchestras.

At the Trianon, Professor Hartselle entertains the audiences with his well-rendered solos on a magnificent pipe organ. As an added attraction at this house, and accompanying the film "Silver Threads Among the Gold," Miss Will Nell Lavender has been delighting hundreds with her cultured voice. Miss Lavender is an Alabama girl, formerly with "Madame Butterfly," and has been the recipient of much social attention while in this city.

Louis Pizitz, a local and wealthy dry goods merchant, has recently purchased the Majestic Theater from Louis V. Clark for $150,000. This house has been built for about seven years, and is one of the prettiest theaters in this city. Karl Hobiltzelle has been the lessee. Mr. Pizitz has not yet announced his plans, but in the opinion of the writer this little theater is going to be an excellent money-maker for some astute manager.

JAMES EDWIN DEDMAN.

PHILADELPHIA

Four New One-Act Plays at the Little Theater "Overtones" Leading

PHILADELPHIA (*Special*).—Evidently some of the management of the Stage Society read THE DRAMATIC MIRROR very regularly, for several weeks ago it was stated in its columns that if it wanted to succeed, comedy must be instilled into its offerings. So the new bill, the fourth presented this season at the Little Theater, besides being amusing and satirical, is the best staged and well acted of all the offerings thus far.

Among the other theaters there is not anything very startling to report, with the exception that trouble with the police authorities is anticipated when Frances Starr appears in "Marie-Odile" at the Adelphi, unless certain changes are made in the lines. This theater was dark last week, owing to the withdrawal of "Sinners."

At the Forrest there was also a change of bill, "Around the Map," a new musical comedy, succeeding Julian Eltinge. At the Broad tickets for "Pollyanna" are sold up a week in advance. At the Garrick "On Trial" is in its final week.

"The Passing Show of 1915" is doing a record business at the Lyric, and it is easy to see that this is due primarily to the excellent work done by the Howard Brothers and the graceful dancing of pretty Marlyn Miller.

Of the four new one-act plays presented this week by the Stage Society at the Little Theater decidedly the best was "Overtones," a satire by Alice Gerstenberg, which I understand has already been shown in New York at the Bandbox Theater. The idea is quaint and possesses much originality. All the parts were in capable hands, the four characters being taken by Marie Baer, Dorothy Shelmerdine, Ethel A. Milne, and Jane E. Miller. "Helena's Husband," a travesty on the "peace at any cost" movement, with a Trojan setting and lines that took darine liberties with historical fact, also attracted much attention. It was written by Philip Moeller, of New York, and a brother of Mrs. Dr. Alfred Heineberg, of this city. Florence Bernstein, a student of the Academy of Fine Arts, who in addition to being a most competent mistress of the wardrobe, designer of costumes and coacher of esthetic dancing, has real dramatic ability, made her debut as an Ethiopian slave and was exceptionally good, while Adam Gimbel as Paris, wearing besides a smile, was pictorially and vocally excellent. The rest of the bill included an ambitious one-act affair translated from the German, with a scene laid in Paris, called "Love of One's Neighbor."

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

In the Far West there is a stock company that for almost twenty-five years has kept up its standard as possibly the oldest and best equipped stock theater in the United States. The Alcazar stock of San Francisco is now in its third theater bearing the title of "Alcazar." Many of the greatest stars have played their successes there, supported by the stock company. Frances Starr, Laura Hope Crews, Florence Roberts, Ernest Glendenning, Oza Waldorop, Charles Ruggles and many other New York favorites received their early training at the Alcazar.

The present company is headed by Bert Lytell and Evelyn Vaughan, and has been referred to as a fitting rival for the old Frawley company, so popular in San Francisco some years ago.

George Broadhurst's "The Law of the Land" is the present bill at the Alcazar, this being the second week of what promises to be a record run.

Mr. Broadhurst, who is wintering at Coronado Beach in Southern California, made the trip up to San Francisco to personally direct the Alcazar company in his play. In his speech on the opening night of "The Law of the Land" he lauded the company as a Broadway organization and referred to the productions as high class in every way.

The company, besides the leading people, are Henry Shumer, E. D. Hales, Alexis Luil, Philip Tead, Joseph Macauley, Wm. Amsdell, Jane Darwell and Margaret Armstrong. Addison Pitt is the director.

GREATER NEW YORK STOCK

KEITH'S BRONX.—The up-to-the-minute war play, "Inside the Lines" held the audiences of the Bronx Theater spellbound in the tenseness of plot and keyed situations, and will be reckoned amongst the noteworthy events of the stock season. Week Jan. 24 saw the B. F. Keith Bronx Stock company happily cast in this gripping play with Walter P. Richardson leading as Captain Woodhouse which he played with a commendable ease and assurance. Walter Marshall as Jaimihar was even more convincing than usual and Albert Gebhardt fully met the requirements of his role. Frances McGrath's fascinating personality lent itself charmingly to the role of Jane Gerson, and Luella Morey was quite at home in the character of Lady Crandall, while Jack Hutcherson as Henery Sherman and Joseph Hyland as Major Crandall gave spirited performances. Russell Parker, the youthful and energetic stage manager whose splendid work behind the scenes is thoroughly appreciated, favored with an interesting portrayal of Mr. Reynolds. Fred C. House, David Hewitt, Carrie Lowe, Margaret Fielding, Grace Shanley, William Seele, Perrie Witham, Horace J. Taylor, and Henry Crumb completed the cast. Next week, "Kick In" with "The Old Homestead," "Under Cover" and "Faust" to follow. IDA C. MALCOMSON.

GRAND OPERA HOUSE, Brooklyn.—"The Shepherd of the Hills" proved a popular attraction at the Grand Opera House, week Jan. 24. The company did gratifying work, for which they received their usual amount of applause. Miss Enid May Jackson appeared as Miss Sammy Lane, in which role she did excellent work, while Dudley Ayres, the shepherd, was a full measure of success. Isadore Martin, Florence Roberts, M. J. Briggs, Charles Schofield, Lynn Osborne, William Elliott, William Evarts, J. F. Kirk, and John Roach all appeared with advantage and the good work was highly appreciated. ROBERT J. MERKLINGER.

WADSWORTH.—The Wadsworth Players offering for the current week was "Along Came Ruth." Welba Lestina as Ruth Ambrose was likable in her portrayal of the part, while Harry Hollingsworth as Allan Hubbard, while interesting failed to get the full value out of the part. Richard Ogden as Colonel Miles Standish Bradford was not up to his usual standard, failing to give to the part what might be termed in the vernacular "pep," a thing essential to the role. David Chase as Oscar Dunn read his lines very well but he was altogether out of keeping with the part in the first act, as assistant in the country store, he was decidedly too "dressed up" for the part. Baker Moore as Pliny Bangs could have improved a great deal. Miss Edith Spencer's performance was about the best of the evening, excepting Mr. Daly, who is always excellent. Violet Barney as Mrs. Burnham, and Harry Hugenot as Israel Putnam Hubbard went through a little scene in the last act quite well. Other parts were handled fairly well by S. M. Andrews as Captain Sproul, Rose McDonald as Priscilla Hubbard, and Catherine Couzzens as Anabelle Burnham. Next week, "The Barrier." F. H. R.

NEW STOCK COMPANY IN THE BRONX.—The Elsmere Theater, in the Bronx, formerly devoted to vaudeville and feature photo plays, has a permanent stock company. It is under the management of Edward Ornstein. Homer Barker is leading man and Irene Oshler leading woman. The company opened Jan. 31 with "Broadway Jones."

FISHER PLAYERS, ST. PAUL

ST. PAUL, Minn. (*Special*).—The Ernest Fisher Players scored a wonderful success with "Seven Keys to Baldpate" at the Shubert, Jan. 23-29. All in all it was perhaps the best performance this excellent organization has given us, due largely to "team work." There was no glaringly incompetent bit of acting, so often found in stock companies, to mar the presentation as a whole, nor was there any striking crudity in the stage setting, as the performance was embellished with one of the most effective examples of the scene painter's and stage carpenter's art ever seen here in stock. Earl Lee made so delightful a personage of the old caretaker as to make one wish that the role was a longer one. Many who thought that Ernest Fisher had given us his best piece of work when he played the lead in "The Devil" have changed their minds since viewing his admirable personation of the difficult role of the hermit. Mollie Fisher as Myra Thornhill was particularly good in the scene where she mentioned the country bordering on the River Styx. Minor Watson gave a smooth, engaging performance of the novelist, and May Buckley was delightful as Mary Norton. Agatha Brown was Mrs. Rhodes; Agnes De Lane, Mrs. Quimby; Frederick Van Rensalaer, Lou Max; Duncan Penwarden, Mayor Cargan; F. C. Barton, President Hayden; Robert Russell, John Bland. During one of the intermissions Robert Russell sang a number in which he advised all to make the St. Paul Carnival, Jan. 27-Feb. 5, a "hot one." "Monte Cristo," Jan. 30-Feb. 5. "The Misleading Lady," Feb. 6-12.

JOSEPH J. PFISTER.

"ALONG CAME RUTH," WORCESTER

WORCESTER, MASS. (*Special*).—Holman Day's "Along Came Ruth" was presented for the first time in this city by the Poli Players at the Grand, week Jan. 17-22, and scored a pronounced success. The accomplished Frank Thomas has given some fine character portrayals during his many engagements here, but rarely has he shown himself to such advantage as in the role of Israel Putnam Hubbard. Rowden Hall, the popular leading man, did much with his role of Allan Hubbard, and the delightful Anna Cleveland in the role of Ruth not only succeeded in capturing the hearts of the inhabitants of Oldport, Me., but the patrons of the Grand as well. Murray Barnard put much pepper in his characterization of Pliny Bangs, and Orris Holland was well cast as the slow but thinking Oscar Dunn. Edna Buckler was good as Annabelle Burnham, and Jimmie Bliss made another hit as Captain Nathan Hodge. Irving Lancaster was seen to advantage as Col. Miles Standish Bradford, and Hazel Jones, Mary Hill, Gus Tapley, and Florence Carrette completed the cast. The play was excellently staged under the artistic direction of Cecil Owen. Week Jan. 24-29, "He Fell in Love with His Wife" with "The Show Shop" and other late releases to follow. FRANK H. ORDWAY.

"THE LURE," ROCHESTER

ROCHESTER, N. Y. (*Special*).—"The Lure," for the first time in Rochester by the Baker Players, proved to be well suited to stock presentation. Miss Maude Richmond, the new leading woman, who comes from the Knickerbocker Stock company, of Philadelphia, cast as the girl, gave a highly pleasing performance. John Warner cast as the secret service man also proved himself a popular player. Others were: Edwin Bailey, as the politician; Bernice Parker, as The Madame; Clarence H. Doty, as Paul and Walter Ryder; Mabelle Estelle, as the Doctor and Nell, respectively. The company gives four matinees a week.

B. HENRY LEFFINGWELL.

PITTSBURGH STOCKS

PITTSBURGH, PA. (*Special*).—The Davis Stock company was seen at the Grand, Jan. 24-29, in "Inside the Lines." Alice Fleming played to advantage the role of Jane Gerson, the American girl, and Edward Everett Horton proved a capital Captain Woodhouse. Jack Leslie did a clever bit as an English officer, and William Gibson's East Indian servant was well done. The cast was a large one, and capable support was given by Faith Avery, Graham Velsey, Ann Warrington, Lillian Kellar, Earl Mitchell and other members of the company. Dennis Harris and Harry MacFayden gave the production a careful and handsome mounting. "Officer 666," followed.

"The Virginian" was the offering at the Empire with the Empire Stock company, week Jan. 24. William Wells carried off the honors of the piece in the title role. Mr. Wells is the new leading man of this organization, and just a few weeks ago was seen at the Lyceum in the road company of "The Trail of the Lonesome Pine." William Stanton, Leon Tempest, Joseph King, Rose Adelle, Lois Blair and Wm. E. Lemuels and Ed McHugh made a good cast of principals. Week Jan. 31, "East Lynne." Louisezita Valentine, the new leading woman, made her Pittsburgh debut in the leading role. "The Deep Purple," "Salomy Jane," and "Blue Jeans" are early offerings at this house.

D. JAY FACKINER.

NEW LEADING MAN COMES EAST

BALTIMORE (*Special*).—The Auditorium Players devoted their efforts last week to a production of Winchell Smith's delightful comedy "The Fortune Hunter." The interest of the week centered in the debut of a new leading man, Carl Anthony, who hails from Denver, where we believe he created a splendid impression with the Denham Players last Summer. Mr. Anthony gave a good performance, but we recall other readings of the title role which seemed more nearly to fit into the author's idea of the character as we have come to view it. The Auditorium Players are not nearly so well balanced as they might be. The feminine contingent is by far the stronger of the two, and hardly a week passes but what the fair sex does not walk away with all the honors. There is not one weak spot on this side, and when we review the splendid work of Miss Huff, Fay Wallace, Georgie Woodthorpe, Edith Cooper, and that other artist, Teresa Dale, we come dangerously overenthusing. The male portion of the organization possesses only three capable players in the strictest sense of the word. The play last week was staged unusually well. This week "Are You a Mason" is being revived. I. B. KREIS.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players production of "Our New Minister," at the Mozart, Jan. 24-29, proved one of the happiest offerings of the season; large business. Victor Browne played the title role with characteristic finish and polish. Alice Clements was clever and winsome as Nance Ransome. Harold Salter gave a masterful portrayal of the part of Lem Ransom. Director Harry E. McKee was convulsing as Darius Startle. David Rogers, a favorite of last season, rejoined the company and scored as Hannibal Chapman. Emma Carrington showed great versatility in the comedy role of Mrs. Bartlett, and Arthur Griffin did his usual good work as Curtis Holten. Others who contributed to the success of the production were: Charles Dey, Cliff Hyde, Verne Sheridan, Joseph Latham, Gail Truitt, and Madeline Knapp. Special scenery prepared by William Clements and painted by Karle Amend; Albert Amend was attractive, and Karle Oltz directed the orchestra with ability. "The Yellow Ticket," Feb. 1-6.

J. MAXWELL BEERS.

POLI'S HARTFORD

HARTFORD, Conn. (*Special*).—"The Yellow Ticket," at Poli's Theater week Jan. 24. Capacity audiences at most performances. Robert P. Gleckler did a very satisfactory piece of work as the somewhat temperamental American newspaper man, and Florine Farr did equally well as the holder of the ticket. Ben MacQuarrie was the wicked chief of the "Okrana" and he looked and acted the part of the master villain in excellent fashion. Mr. MacQuarrie is a master of make-up and his disguise defies detection. Eugene Desmond and Mae Maxon did good work in their respective parts. Hal Briggs and Forrest Seabury did creditable work. The audience applauded generously and at times it was very apparent that this was a tribute to the excellent acting and not to the sentiments expressed in the play. Mr. Gleckler is gaining in popularity each week. The attendances are now better than they have been for some months and Manager Neal Harper is very optimistic.

Our old friend, Francis Mathews, late of the Poli Players, returned to Hartford Jan. 20-22, in a vaudeville sketch at the Palace. Mr. Mathews is now a full fledged hero in "Which Shall I Marry?"

SEYMOUR WEMYSS SMITH.

MEEHAN'S NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—The Yein: For the second week, Jan. 24-29, of their engagement, the John Meehan Players presented "The Yellow Ticket," with John Meehan and Florence Carpenter in the leading roles. The young Jewish girl was played by Florence Carpenter. Perhaps the most difficult role was that handled by Charles Richards, as Count Nicolai Rostov, head of the bureau of secret police. Erina Irwin, as Margery Seaton, was excellent. Henry Hicks, Earle Main, John Taylor, Arthur Byron, James Lee, Bernard Steele and George W. Ralph completed the cast. Well staged under the personal direction of Bernard Steele; large attendance. Mr. Meehan has signed a contract to play a long engagement at this theater.

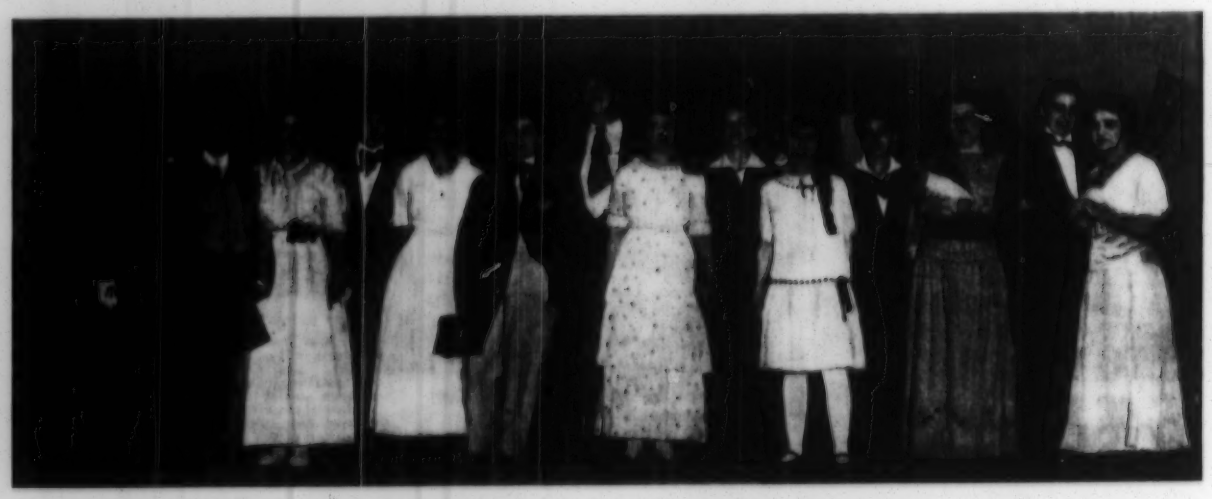
Sanger and Jordens, *The Tip Folio*, is a most interesting publication and full of good "tips" to up-to-date stock companies.

W. F. GEE.

BAINBRIDGE, MINNEAPOLIS

MINNEAPOLIS (*Special*).—An excellent production of Sardou's "The Sorceress" was given by the Bainbridge Players at the Shubert, week of Jan. 23, with Florence Stone as Zorayn. Averill Harris had the leading male role, and Joseph Holicky, Marie Gale, Florence Chase, Kenneth Bradshaw, and Eugene Shakespeare were prominent in support. The settings were unusually elaborate and the audiences were large. "Too Many Cooks" follows. Ruth Harding has closed as second woman with the Bainbridge Players and has joined the Wallace Players at Sioux City. Charles Dowd, for two seasons director with the Bainbridge company, has closed. Manager Bainbridge intends to do his own directing in the future.

Florence Chase is the new second woman of the Bainbridge company. She has held engagements in "The Right of Way," "The Prince of India" and other Broadway successes. CARLTON W. MILES.



ALL-LADIES' PLAYERS, MOUNT CARROL, ILL.

In Mount Carroll, Illinois, is a dramatic organization, called the Mount Carroll Players, which presents original plays written by one of the members, Mrs. Harriett Connell. The Club is unique because it is composed entirely of ladies, who take the masculine characters with entire satisfaction to their capacity houses. In the opinion of some who have traveled, the Mount Carroll Players are up to the standard in their work.

GEORGIA MAIS FURSMAN.

Little Georgia Mais Fursman, the talented child actress, has just closed playing in "The Dummy," and "Law of the Land" in the Keith's and Poli's Circuit. The little lady is only ten years old. Last season she was with the Keith Orpheum Circuit with Charlotte Walker. Three years ago she had a part in Belasco's "Good Little Devil" company.

DENHAM IN DENVER

DENVER, COLO. (*Special*).—The one time of the season other than the week after Christmas that means steadily full houses at the local theaters is Stock Show week. The Denham took full advantage of the opportunity by a most creditable production of "The Round Up," Jan. 16-22. This was the second time Manager Woodward has offered this play. Arthur Holman made his first appearance with the company. Jack McCabe pleased as the sheriff. It is recalled that some ten years ago while Edmund Day's one act play, "The Sheriff" was being shown at the Orpheum, F. W. White, a local critic, advised the author to expand it, and that subsequently Mr. Day acted upon this suggestion and wrote "The Round Up," to his great profit. "At Bay," Jan. 23-29, gave John Halliday, the new leading man an excellent chance to make good from his first entrance. Carl Anthony will be missed, but our impression is that he has a worthy successor. Mr. Halliday was last seen in Denver with Nat Goodwin. "The Great Name" follows.

FREDERICK D. ANDERSON.

DUBINSKY'S KANSAS CITY

KANSAS CITY, MO. (*Special*).—One of the most successful offerings of the Dubinsky Brothers Stock company thus far is "Get Rich Quick Wallingford," produced at the Garden Theater, week Jan. 23. This company has been playing to crowded houses all season. Ed Dubinsky was a most satisfactory Wallingford, giving the part a dash and vim that is peculiarly his own. As Fanny Jasper, Irene Daniel, leading woman, had an opportunity of which she made the most. She played the part quietly and naturally and in a most pleasing manner. Barney Dubinsky, as Blackie Daw, was all that could be asked for. Eva Craig was perfectly at home in the part of Dorothy Welles, and Charles Cubine was a good G. W. Battles. "The Littlest Rebel," Jan. 31-Feb. 5. WILLIAMS.

UNION HILL—"SIBERIA"

"Siberia," at the Hudson Theater, Union Hill, N. J., Jan. 24-29, was coldly received despite the warm weather during the past week. Scenically the production was excellent and the acting up to the usual standard of the Keith Players. Frank Armstrong's comedy in the role of Troisky was a welcome diversion from the melodramatic atmosphere of the play. Jack Roseleight, Joseph Lawrence, Aubrey Bosworth, Frederick Webber, J. Ellis Kirkham, Arthur Mack, Charles C. Wilson, Mildred Florence, and Virginia Howell completed the cast. This week, "The Test."

"ERN" GREWE, JR.

BAKER PLAYERS, PORTLAND

PORTLAND, ORE. (*Special*).—"The Butterfly on the Wheel," at the Baker, week Jan. 16, gave Winifred Bryson, new leading woman of the Baker Players, a good opportunity to display her ability. In the judgment of the Baker patrons, she made good. Edward Woodruff made a strong part of Roderick, the villian. In the court scene, Walter Regan, as counsel for the wronged husband, was brilliant. Will Lloyd, as Lord Ellerdine, was skillful in the application of relief at critical moments.

MANCHESTER, N. H.

MANCHESTER, N. H. (*Special*).—Palace, Jan. 26 (Stock): "The Story of the Rosary" showed Rose Mary King at her best and she was ably supported by Chas. Dingle and other members of the Palace Players. Manager O'Neil will present the best in stock productions and this week's bill was certainly an indication of his efforts along these lines. J. J. MAHONEY.

ARVINE, PHILADELPHIA

PHILADELPHIA, PA. (*Special*).—The George Arvine company, at the American, Philadelphia, in "Within the Law," week Jan. 24. William Dashill made his first appearance in the city and in the future will direct the company. The American is now managed by George Arvine with Billy Barry as assistant. Ray Hilliard has left the company, and goes to St. Joseph, Mo. Week Jan. 31, "All On Account of Eliza."

JOSEPH F. DURNING.

STOCK NOTES

The McWaters-Webb and Melvin Players open the Stock season at the Grand, Terre Haute, Ind., with "Fine Feathers," Feb. 7, following for the week of Feb. 14 with "A Pair of Sixes." Much interest is attached to the engagement as there has been no local Stock company in a long time.

The Joie Stock company closed an eight weeks season at Lansing, Mich., Jan. 27.

Rose Stahl's "Maggie Pepper" was the offering of the Chester Wallace Players at the Warrington Theater, Oak Park, Ill. (Chicago suburb) for week ending Jan. 29.

Wilbur Brann, well known as a stock juvenile, is resting at home, 1633 Fifth Avenue, Troy, N. Y.

Miss Bertha Munson, a Kansas City girl, is playing a prominent role in "High Jinks" at the Grand Opera House, Kansas City.

Miss Horne, daughter of Harry Horne, director of the Strand Players, Cedar Rapids, Ia., is soon to be the ingenue of the company. She was the first theatrical baby born in that city.

The Wilkes Stock company, of Salt Lake City, removed from the Empress to the Old Utah Theater, Jan 30.

"Jane" and "John" returned after an absence of 10 months. "Jane" and "John" and the Adair company also returned to Steubenville, Ohio, where they ran 27 weeks last season, re-opening Jan. 31 in Billie Burke's "Jerry." Four stocks have tried Steubenville since "Jane" and "John" left last March, and finally Manager Slagel, closed his house till he could locate them. "Jane" and "John" are Jane, Lowe (Mrs. Adair) and John Adair, Jr. But they are so youthful that they are known only as "Jane" and "John" in stock circles.

W. Olathe Miller has signed contracts through the Wales Winter Office to play the comedy for the Morgan Wallace Players, Hippodrome Theater, Peoria, Ill.

The Morgan Stock company played to full houses at the Temple, Palestine, Tex., week Jan. 22.

"September Morn" (tabloid) first half of week, Jan. 26, Elgin, Ill., and drew splendid business. The Sherman Players returned the last half week, Jan. 26 in "The Thief." The Elks, of Elgin, Ill., and their friends have arranged to see "His Majesty Bunker Bean" at the Cort, Chicago, Feb. 8.

Miss Florence Chase, formerly of New York, is with the Bainbridge Players, Minneapolis, as second woman.

The stock company which has been playing a successful engagement in Butte, Mont., under the management of Paul L. Burkhard, closed Jan. 29, but a new company under the same manager will open at the Broadway, Butte, March 11. In the interim "The Birth of a Nation" will occupy the house.

Miss Sue MacManamy, for some time leading woman of the Shubert Theater Stock company, Milwaukee, has left the organization and is succeeded by Ione McGrane.

Al. McGovern, in "Broadway Jones," supported by the Temple Stock company, played matinee at Malden, Mass., Jan. 17.

The Poli Stock company, at Scranton, Pa., played "The Shepherd King," Jan. 17. "Along Came Ruth," Jan. 24. The Morton Opera company, in the same city, closed Jan. 15.

Stewart E. Wilson, the popular juvenile of the Poli Stock company, Scranton, Pa., says shooting is good in Scranton, and he spends his spare moments trying to master that Winter pastime. Every time he is seen with a gun he is hailed with "Good luck, Stewart, old boy!"

Carl Anthony, after two years as leading man of the stock company at the Denham Theater, Denver, has resigned, and accepted a similar position at the Auditorium, Baltimore.

Edward Lynch has become associated with the Omaha Conservatory of Music and, together with Miss Carrie Lowe, who was with him in the Lynch Players at the Brandeis, will have charge of the dramatic department of the conservatory's school. Miss Grace Belle Dale will be in charge of the stage, ballroom and fancy dancing. Their work will begin at once.

Mildred Florence
INGENUE
Hudson Players Union Hill, N. J.

GEORGE HENRY
TRADER
DIRECTOR, late with Miss Adams' Chantleer, etc., Treasure Island, Castle Square, Boston, etc.
12 West 98th St. New York

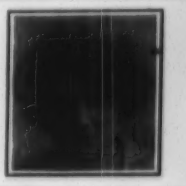
Jack Roseleigh

LEADING MAN *B. F. Keith's Players*
This Week: "The Test" *Hudson Theatre, Union Hill, N. J.*

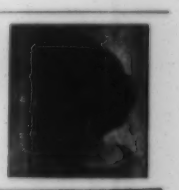
Richard La Salle
LEADING MAN
AMERICAN THEATRE PHILADELPHIA, PA.

ROY E. HILLIARD
DRAMATIC DIRECTOR
ARVINE STOCK CO. AMERICAN THEATRE
PHILADELPHIA, PA.

WELBA LESTINA
LEADING WOMAN
This Week—"THE BARRIER" WADSWORTH THEATRE NEW YORK CITY


RUTH ROBINSON
LEADING WOMAN
American Theatre Philadelphia, Pa.

HAZEL MILLER
INGENUE
POLI PLAYERS
Scranton, Pa.

HAZELE BURGESS

STOCK STAR
GRAND THEATRE MIAMI, FLA.
Week Jan. 31—NEARLY MARRIED

DUDLEY AYRES
LEADING MAN
Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN
LEADING MAN
PRINCESS THEATRE DES MOINES, IOWA

ROBERT P. GLECKLER
POLI THEATRE—HARTFORD, CONN.

JUVENILE LIGHT COMEDIAN
STEWART E. WILSON
WEEK JAN. 31st-FEB. 5th
"Rev. Stoddard" in "The House of a Thousand Candles" POLI SCRANTON PLAYERS

LELAH HALLACK
(*MRS. ROLAND CARR*)
En Route to Havana, Cuba DRAMATIC MIRROR

JAMES L. CARHART
Maude Adams Co. Management Chas. Frohman
LOUISE MULDENER
"The White Feather"—On tour—Wm. A. Brady Mg.

FRED ERIC PRODUCTIONS
5311 N. 13th St. Bell phone, Wyoming 1652 "J"
PHILADELPHIA, PA.

MAY BUCKLEY

Shubert Theatre St. Paul, Minn.

BLANCHE YURKA

With E. H. SOTHERN

Management MESSRS. SHUBERT

GEORGE ALISON

DADDY LONG-LEGS - - Southern Tour

Direction Henry Miller Letters 16 Gramercy Park, New York

FREDERICK H. SPEARE

With "ABE AND MAWRUSS"

Management A. H. WOODS LYRIC THEATRE

ALICE DOVEY

In "VERY GOOD, EDDIE"

PERCY HELTON

AT LIBERTY ADDRESS GREEN ROOM CLUB

MARJORIE RAMBEAU

In "SADIE LOVE"

Direction OLIVER MOROSCO

PEGGY WOOD

MRS. DORAY in YOUNG AMERICA Management COHAN & HARRIS Cohan's Grand Opera House, Chicago, Ill.

OTTO KRUGER

MR. DORAY in YOUNG AMERICA Management COHAN & HARRIS Cohan's Grand Opera House, Chicago, Ill.

Fiske O'Hara

Management AUGUSTUS PITOU, Jr.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco Belasco Theatre

VIVIENNE SEGAL

with "THE BLUE PARADISE"

Management MESSRS. SHUBERT

JOSE COLLINS

ALONE AT LAST Shubert Theatre

GEORGETTE LELAND

AS

THE COMTESSE DE BEAURIEN

"It pays to advertise" ON TOUR

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—indef.

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—indef.

ANGLIN, Margaret (James Shesgreen): Pittsburgh 7-12, Wheeling, W. Va., 14, Johnstown, Pa., 15, Altoona 16.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Pittsburgh 31-Feb. 5.

AT the Old Cross Roads (Arthur C. Alston): Chgo. Jan. 23-Feb. 12.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

CO-Respondent, The (E. A. Weil): Washington 31-Feb. 5.

DADDY Long-Legs (Co. A: Henry Miller): Boston Jan. 10—indef.

DADDY Long-Legs (Southern: Henry Miller): South Bend, Ind., 2, 3, Goshen 4, Kalamazoo, Mich., 5, Battle Creek 7, Jackson 8, Adrian 9, Lansing 10, Saginaw 11, 12, Bay City 14, Port Huron 15.

DAMAGED Goods: Chgo. 31-Feb. 5.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Augusta, Ga., 2, Macon 3, Montgomery, Ala., 4, Mobile 5, New Orleans 7-12.

DUMMY, The (Rowland and Clifford): Chgo. 30-Feb. 12.

ETERNAL Magdalene (Co. A: Selwyn and Co.): Boston Jan. 31—indef.

ETERNAL Magdalene (Co. B: Selwyn and Co.): Syracuse, N. Y., 3-5, Buffalo 7-12, Cleveland 14-19.

ETERNAL Magdalene (Co. C: Selwyn and Co.): Frederick, Md., 2, Hagerstown 3, Staunton, Va., 4, Charlottesville 5, Richmond 7, 8, Newport News 9, Norfolk 10-12, Petersburg 14, Lynchburg 15, Roanoke 16.

EVERYWOMAN (Henry W. Savage): Little Rock, Ark., 1, 2, Helena 3, Clarksdale, Miss., 4, Greenville 5, Greenwood 7, Yazoo City 8, Vicksburg 9, Natchez 10, Monroe, La., 12, Texarkana, Tex., 14, Marshall 15, Dallas 16-19.

EXPERIENCE (Wm. Elliott, Comstock and Gest): N.Y.C. 7-12.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): Greenwood, Miss., 2, Greenville 3, Memphis, Tenn., 4, 5, Cinti, 7-12.

FEAR Market (H. G. Fiske and Geo. Mooser): N.Y.C. Jan. 26—indef.

FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): N.Y.C. 31—indef.

FISKE, Mrs. (Corey, Williams and Ritter, Inc.): N.Y.C. Jan. 18—indef.

FORBES-Robertson, Sir Johnston: Omaha 31-Feb. 2, Lincoln 3, Des Moines, Ia., 4, 5, Clinton 7, Davenport 8, Burlington 9, Peoria, Ill., 10, Springfield 11, Quincy 12, St. Joseph, Mo., 14, Lawrence, Kan., 15, Topeka 16.

FRECKLES (Southern: B'way Amuse. Co.): Dalhart, Tex., 5, Tulia 7, Canyon 8, Roswell, N. Mex., 10, Carlsbad 11, Pecos, Tex., 12, Odessa 14, Midland 15.

FRECKLES (Western: B'way Amuse. Co.): St. Anthony, Ida., 5, Ashton 7, Blackfoot 8, Pocatello 9, American Falls 10, Oakley 11, Burley 12, Buhl 14, Twin Falls 15.

GARDEN of Allah: Memphis, Tenn., 31-Feb. 5.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman, Inc.): Chgo. Jan. 19-Feb. 5, Cleveland 7-12.

HACKETT, James K., and Viola Allen: N.Y.C. 7—indef.

HILLIARD, Robert: N.Y.C. Jan. 11—indef.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—indef.

HODGE, Wm. (Lee Shubert): Cleveland 31-Feb. 5.

HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

HUMAN Soul (J. A. Schwenk): Kansas City 31-Feb. 5, Des Moines, Ia., 7-12, Aurora, Ill., 14-16.

ILLINGTON, Margaret (Selwyn and Co.): Los Angeles 31-Feb. 5, El Paso, Tex., 7, Dallas 9, 10, Ft. Worth 11, Waco 12, Temple 14, Austin 15, San Antonio 16, 17.

IN Cold Type (Thomas T. Hoyne): Indianapolis 31-Feb. 5.

IN Old Kentucky (Philip H. Niven): Toronto 31-Feb. 5.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IT Pays to Advertise (Cohan and Harris): Balto. 31-Feb. 5, N.Y.C. 7-12, B'klyn 14-19.

IT Pays to Advertise (Cohan and Harris): Boston Jan. 17—indef.

IT Pays to Advertise (Cohan and Harris): Salina, Kan., 2, Abilene 3, Jct. City 4, Manhattan 5, Beatrice, Neb., 7, Lincoln 8, 9, Omaha 10-12, Sioux City, Ia., 13, 14, Mankato, Minn., 15, Owatonna 16.

JUST a Woman (Messrs. Shubert): N.Y.C. Jan. 17—indef.

KICK In: Detroit 31-Feb. 5.

LAW of the Land: Pittsburgh 31-Feb. 5.

LITTLE Girl in a Big City (Schutler and Montgomery): York, Pa., 2, Annapolis, Md., 3, Martinsburg, W. Va., 4, Cumberland, Md., 5.

MAUDE, Cyril: Columbus, O., 31-Feb. 2.

MIX-Up (Messrs. Shubert): Prov., R. I., 31-Feb. 5.

O'HARA, Fiske (Augustus Pitou, Jr.): B'klyn 31-Feb. 5.

OHIO Lady (Klaw and Erlanger and Geo. C. Tyler): Cleveland 31-Feb. 7.

OKLAHOMA (Chas. Frohman-David Belasco): Boston Jan. 24-Feb. 5.

OMAR, the Tentmaker (Tully and Buckland): Toronto 31-Feb. 5, Syracuse, N. Y., 7-9, Rochester 10-12, Cleveland 14-19.

ON Trial (Cohan and Harris): Louisville 31-Feb. 5.

ON Trial (Cohan and Harris): Phila., Dec. 27-Feb. 5, Balto. 7-12.

OUTCAST (Chas. Frohman and Klaw and Erlanger): Newark, N. J., 31-Feb. 5.

PAIR of Silk Stockings (Winthrop Ames): Chgo. Jan. 9—indef.

PAIR of Sixes (Co. B: H. H. Frazee): Chgo. Jan. 23-Feb. 5.

PAIR of Sixes (Special: H. H. Frazee): Arkansas City, Kan., 2, Pratt 3, Hutchinson 4, Wellington 5, Oklahoma City, Okla., 6, 7, El Reno 8, Hennessey 9, Enid 10, Alva 11, Wichita, Kan., 12.

PECK'S Bad Boy: Waynesboro, W. Va., 2, Bluefield 3, Bedford City, Va., 4, Roanoke 5.

POLLYANNA (Klaw and Erlanger and George C. Tyler): Phila., Jan. 24—indef.

POTASH and Perlmutter (A. H. Woods): Chgo. 30—indef.

POTASH and Perlmutter (A. H. Woods): Clarinda, Ia., 2, Creston 3, Maryville, Mo., 4, Nebraska City, Neb., 5, Falls City 7, Plattsmouth 8, Red Oak, Ia., 9, Denison 10, Perry 11, Carroll 12, Wall Lake 14, Sac City 15, Ida Grove 16.

QUINNEYS (Frederick Harrison): Buffalo 31-Feb. 5.

REICHER, Emanuel: N.Y.C. Nov. 16—indef.

ROBSON, May (Klaw and Erlanger): Portsmouth, O., 2, Chillicothe 3, Springfield 4, 5, Middletown 6, Indianapolis, Ind., 7-9, Milwaukee, Wis., 10-12, Oshkosh 13, Sheboygan 14, Fond-du-Lac 15, Green Bay 16.

ROLLING Stone (Selwyn and Co.): N.Y.C. 31-Feb. 5, Boston 7—indef.

RUGGLES of Red Gap (Messrs. Shubert): Boston Jan. 25—indef.

SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—indef.

SHEPHERD of the Hills (Gaskill and MacVitty): Adair, Ia., 2, Casey 3, Villisca 4, Albia 5, Brighton 7, Washington 8, Aledo, Ill., 10, Galva 11, Lincoln 12, Spring Valley 13, Princeton 14, Henry 15, Lostant 16.

SHEPHERD of the Hills (Gaskill and MacVitty): Kalispell, Mont., 2, Havre 3, Chinook 4, Glasgow 5, Williston, N. D., 7, Minot 8, Cooperstown 9, Fergus Falls, Minn., 10, Osakis 11, St. Cloud 13, Benson 14, Willmar 15, Marshall 16.

SINNERS (Wm. A. Brady): Phila, Jan. 17—indef.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27—indef.

SOLDIER of Japan (Oscar Graham): Mercedes, Tex., 2 San Benito 3, Kingsville 4, Bishop 5.

SOME Baby (Henry B. Harris, Est.): Minneapolis 31-Feb. 5.

SOTHERN, E. H. (Messrs. Shubert): Boston Jan. 24-Feb. 12.

STAHL, Rose (H. B. Harris, Est.): N.Y.C. Jan. 27—indef.

STARR, Frances (David Belasco): Phila. 31-Feb. 12.

SUNNY South (J. C. Rockwell): Reinbeck, Ia., 2, Grundy Center 3, Hampton 4, Iowa Falls 5, Eldora 7, Tama 8, New Sharon 9, What Cheer 10, West Liberty 11, Washington 12, Buxton 14, Eldon 15, Bloomfield 16.

TRAIL of the Lonesome Pine (Gaskell and MacVitty): Macomb, Ill., 2, Aledo 3, Henry 4, Lincoln 5, Springfield 6, Monticello 7, Mattoon 8, Effingham 9, Taylorville 10, Olney 12, Salem 14, Marion 15, Duquoin 16.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TREASURE Island (Chas. Hopkins): Indianapolis 31-Feb. 5, Pittsburgh 14-19.

TWIN Beds (Middle West: Selwyn and Co.): Kingston, Ont., Can., 2, Peterboro 3, Hamilton 4, 5, St. Catherines 7, Brantford 8, London 9, St. Thomas 10, Stratford 11, Port Huron, Mich., 12, Tecumseh 14, Defiance, O., 15, Findlay 16.

TWIN Beds (Selwyn and Co.): Buffalo 31-Feb. 5, Phila. 7—indef.

TWIN Beds (Southern: Selwyn and Co.): San Antonio 31-Feb. 2, Galveston 3, Houston 4-6, Beaumont 7, Lake Charles, La., 8, Shreveport 9, 10, Texarkana, Ark., 11, Hot Springs 12.

TWIN Beds (Special: Selwyn and Co.): St. Paul 31-Feb. 5, Minneapolis 6-12, Kansas City 14-19.

TWIN Beds (Coast: Selwyn and Co.): Frisco 30-Feb. 6, Stockton 7, Modesto 8, Merced 9, Fresno 10, Visalia 11, Hanford 12, Los Angeles 14-26.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 2—indef.

UNCLE Tom's Cabin (Wm. Kibbie): Sullivan, Ill., 2 Champaign 3, Paxton 4, Lafayette, Ind., 5, Logansport 6, 7, Wabash 8, Kokomo 9, Anderson 10, Dayton, O., 11, Springfield 12.

UNDER Cover (Rowland and Clifford): Detroit 31-Feb. 5, Chgo. 6-12, St. Louis 13-19.

UNDER Fire (Selwyn and Co.): Boston Jan. 4-Feb. 5, Worcester 7-12.

WARFIELD, David (David Belasco): Chgo. Jan. 24—indef.

WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

WHITE Feather: Regina, Sask., Can., 31-Feb. 2.

WITHIN the Law (Robert Sherman): Marshall, Minn., 2, Tracey 3, Lake Benton 4, Brookings, S. D., 5.

YELLOW Jacket (Mr. and Mrs. Coburn): Lincoln, Neb., 2, Omaha 3-5, Grinnell, Ia., 7, Iowa City 8, Cedar Rapids 9, Cedar Falls 10, Des Moines 11, 12.

YOUNG America (Cohan and Harris): Chgo. Jan. 16—indef.

PERMANENT STOCK

ASHEVILLE, N. C.: Majestic.
AURORA, Ill.: Fox.
BALTIMORE: Auditorium.
BOSTON: Castle Square.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Grand.
BROOKLYN: Gotham.
BUTTE, Mont.: Broadway.
CAMDEN, N. J.: Broadway.
CEDAR RAPIDS, Ia.: Strand.
CHAMPAIGN, Ill.: Bevoir.
CLARKSBURG, W. Va.: Palace.
CLEVELAND: Vaughan Glaser.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELGIN, Ill.: Grand.
ELMIRA, N. Y.: Mozart.
ERIE, Pa.: Park Opera House.
FAIRMONT, W. Va.: Hipp.
FRESNO, Cal.: Fresno.
GALVESTON, Tex.: Crystal.
HALIFAX, N. S.: Academy.
HARTFORD, Conn.: Poli's.
HAVERHILL, Mass.: Academy.
HOUSTON, Tex.: Old Majestic.
JOPLIN, Mo.: Van Dyke-Eaton.

HORACE BRAHAM

With David Warfield

Management David Belasco

KANSAS CITY, Mo.: Garden.
KANSAS CITY, Mo.: Auditorium.
LITTLE ROCK, Ark.: Palace.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MANCHESTER, N. H.: Palace.
McKEESPORT, Pa.: Orpheum.
MEDFORD, Mass.: Peaceful Valley.
MIAMI, Fla.: Burgess.
MILWAUKEE: Shubert.
MINNEAPOLIS: Metropolitan.
MT. VERNON, N. Y.: Little Playhouse.
MT. VERNON, N. Y.: Westchester.
MUSKEGON, Mich.: Strand.
NEWARK, N. J.: Orpheum.
NEW BEDFORD, Mass.: Vien.
NEW BRITAIN, Conn.: Lyceum.
NEW YORK CITY: Bronx.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Wadsworth.
NORTHAMPTON, Mass.: Academy.
OAK PARK, Ill.: Warrington.
OKLAHOMA CITY, Okla.: Overholser.
OMAHA: Krug.
PHILA.: Knickerbocker.
PHILA.: American.
PHOENIX, Ariz.: Elks.
PITTSBURGH, Pa.: Empire.
PITTSBURGH: Grand.
PORTLAND, Ore.: Baker.
QUINCY, Mass.: Kincaide.
READING, Pa.: Orpheum.
ROCHESTER, N. Y.: Baker.
SACRAMENTO, Cal.: Grand.
SALEM, Mass.: Empire.
SALT LAKE CITY: Empress.
SAN DIEGO: Empress.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SCRANTON, Pa.: New Academy.
SIOUX CITY, Ia.: Colonial.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SPOKANE: American.
ST. LOUIS: Shenandoah.
ST. LOUIS: Park.
ST. PAUL: Shubert.
TACOMA, Wash.: Empress.
TOLEDO, O.: Strand-Arcade.
TOPEKA, Kan.: Hipp.
TROY, N. Y.: Rands.
UNION HILL, N.J.: Hudson.
UTICA, N. Y.: Majestic.
WALTHAM, Mass.: Scenic.
WASHINGTON: Casino.
WASHINGTON: Poli's.
WICHITA, Kan.: Empress.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Dominion.
WORCESTER, Mass.: Grand.
YONKERS, N. Y.: Warburton.
YOUNGSTOWN, O.: Grand.
ZANESVILLE, O.: Orpheum.

TRAVELING STOCK

CHAMPLAIN, Charles K.: Newcastle, Pa., 31-Feb. 5.
COLUMBIA: Westminster, Md., 31-Feb. 5
FOWLER Maybelle: Lansing, Mich., 23-Feb. 6.
HAINES-Wilbur: Bowman, N. D., 31-Feb. 5.
LA ROY: Canal Dover, O., 31-Feb. 5.
LYNNE, Jack: Susquehanna, Pa., 31-Feb. 5.
MACHAN'S Associate Players: Goderich, Ont., Can., 31-Feb. 5.
MARKS, Ernie: Woodstock, Ont., Can., 31-Feb. 5.
MAXWELL: Star Jct., Pa., 31-Feb. 5.
MAXWELL: Streator, Ill., 31-Feb. 5.
WIGHT Theater Co.: Waverly, Ia., 31-Feb. 5, Belle Plaine 7-12.

OPERA AND MUSIC

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.
AROUND the Map (Klaw and Erlanger): Phila. 31—indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.
BOSTON Opera Co. and Pavlowa: Cinti. 31-Feb. 2, Pittsburgh 3-5.
BRINGING Up Father (Co. 2; Chas. Frohman): Denver 30-Feb. 5.
ELTINGE, Julian (A. H. Woods): Washington 31-Feb. 5.
HAJOS, Mizzi (Henry W. Savage): Boston 31-Feb. 12.
HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.
HYAMS and McIntyre (Perry J. Kelly): Kearney, Neb., 2, Grand Island 3, Lincoln 4, 5, St. Joseph, Mo., 6, 7, Topeka, Kan., 8, Lawrence 9, Independence 10, Parsons 11, Joplin, Mo., 12, 13, Springfield 14, 15, Sedalia 16.
KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.
LILAC Domino (Andreas Dippel): Albany, N. Y., 4, 5, Prov., R. I., 7-12.
MONTGOMERY and Stone (Chas. Dillingham): Chgo. 31—indef.
NOBODY Home (Marbury-Comstock): Kansas City 30-Feb. 5.
ONLY Girl (Joe Weber): N.Y.C. 31-Feb. 5.
PASSING Show of 1915 (Messrs. Shubert): Phila. Jan. 17—indef.
PRINCE of Pilsen (Perry J. Kelly): Independence, Kan., 2, Chanute 3, Clinton, Mo., 4, Sedalia 5, Jefferson City 7, Columbia 8, Moberly 9, Kirksville 10, Quincy 11, Keokuk, Ia., 12, Burlington 13, Galesburg, Ill., 14, Iowa City, Ia., 15, Clinton Mo., 16.
PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.
RING, Blanche (A. H. Woods): Atlantic City, N. J., 3-5.
ROAD to Mandalay: Pittsburgh 31-Feb. 2.
ROBIN Hood (De Koven Opera Co.): Hancock, Mich., 2, Ishpeming 3, Ashland, Wis., 4, Duluth, Minn., 5.
SARI (Henry W. Savage): Athens, Ga., 2, Anniston, Ala., 3, Chattanooga, Tenn., 4, Knoxville 5, Atlanta Ga., 7-9, Montgomery, Ala., 10, Pensacola, Fla., 11, Mobile, Ala., 12, Meridian, Miss., 14, Selma, Ala. 15 Tuscaloosa 16.
STOP! Look! Listen (Chas. Dillingham): N.Y.C. Dec. 25—indef.
SYBIL (Chas. Frohman, Inc.): N.Y.C. Jan. 10—indef.
TOWN Topics (Messrs. Shubert): N.Y.C. Jan. 24—indef.
TWO Is Company (Savoy Producing Co.): Chgo. Jan. 23—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WATCH Your Step (Chas. Dillingham): Cinti. 31-Feb. 5.
WHEN Dreams Come True (Coutts and Tennis): Mitchell, S. D., 2, Yankton 3, Vermillion 4, Sioux City, Ia., 5, 6, Cherokee 7, Ft. Dodge 8, Des Moines 9, Osceola 10, Creston 11, Ottumwa 12, Marshalltown 13, Albia 14, Centerville 15, Washington 16.
WILSON, Al. H. (Sidney R. Ellis): Cleveland 31-Feb. 5, Buffalo 7-12, Detroit 13-19.
WITHIN the Loop (Messrs. Shubert): Cinti. 31-Feb. 5.
WORLD of Pleasure (Messrs. Shubert): Balto. 31-Feb. 5, Washington 7-12, Buffalo 14-19.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): St. Louis 30-Feb. 5, Columbus 7-12.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Schenectady, N. Y., 2, Troy 3, Newburgh 4, Elizabeth, N. J., 5, South Bethlehem, Pa., 8, Allentown 9, Plainfield, N. J., 10, Wilmington, Del., 11, 12, Lancaster, Pa. 14, York 15, Frederick, Md., 16.
O'BRIEN, Neil (O. F. Hodge): Petersburg, Va., 2, Richmond 3, Newport News 4, Norfolk 5.

MISCELLANEOUS

BALLET Russe: Boston 31-Feb. 9, Detroit 11, 12, Chgo. 14-26.
LAUDER, Harry (Wm. Morris): Albany, N. Y., 3, Binghamton 4, Ithaca 5, Altoona, Pa., 8, Harrisburg 9, Allentown 11, Atlantic City, N. J., 12, Phila. 14-19.
LUCEY, Thomas Elmore: Fillmore, Ind., 2, Wheatland 3, Monroe 4, Conover, O., 7, Westville 8, Mingo 9, East Liberty 10, Claiborne 11, Green Camp 12, Magnetic Springs 14, Pickerington 15, Lancaster 16.
THURSTON, the Magician: Milwaukee 30-Feb. 5, Ft. Wayne, Ind., 7-9, Youngstown, O., 14-19.

LETTER LIST

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WOMEN

Albertson, Lillian, Ruth Amos.
Barrett, Neil, Mrs., Madame Besson, Mary Boland, Edith Brownell, Misses Burns.
Carlyle, Rita, Rosamond Carpentier, Katherine Challoner, Anna Chandler, Mrs. Beasie Clarvoe Chase, Kitty Cheatham, Gertrude Coghlin, Stella Comyn, Ethel T. Crookes, Catherine Countiss, Edna Archer Crawford.
Davies, Dorothy, Julia Dean, Myrtle De Coto, Lydia Dickson.
Edmond, Grace, Marie Elliott.
Fair, Nancy, Anna Eva Fay, Vera Finley, Gertrude Fowler, Eva May Francis.
Glaser, Lulu, Dora Goldwaite.
Haley, Mrs. G. W., Emma Hayner, Billie Holbert, Violet Heward.
Intropide, Ethel, Flo Irwin.
James, Louis, Mrs., Doris Jordan.
Keith, Betty.
Layng, Anna, Josephine Lloyd.
McDonald, Maxie, Edith Wynn Mathison, Lillian Murdock.
Newton, Neola, Yetta Nicoll.
O'Malley, Eileen, Irene Oshier.
Ramsdell, Etha, Mrs. Wilson Reynolds, Lillian Rhoades, Mildred Roden, Adele Ritchie, Nell Russell.
Scott, Ivy, Mrs. M. H. Sloan, Lillian Sterling, Jaunn O. Stranger.
Tewksbury, Violet A., Olive Thomas.
Waldrop, Ora, Mrs. Thomas Whiffen, Lillian Wiggins, Adele Wilburn, Nellie Wilson.
Young, Ella, Mrs. Ollie Young, Ruth Young.

MEN

Aldridge, Alfred, James Ardmore.
Baldwin, George, Albert C. Barrett, Leo Belle, William Belmap, Neal Burns.
Cain, Robert, George Carlton, L. D. Carleton, Harry C. Carlton, George Chalaman, B. S. Clifford, Jules Cluzette, Walter Coleman, Richard Collens.
Delano, Daniel Webster, Jr., John J. Dunn, John T. Dwyer.
Elson, Arthur.
Fahl, T. I., Olin Finney, Stuart Fox.
Gaston, G., Larry Gero, Charles T. Goettler, Harry G. Gordon.
Haley, George W., Roy Hanis, Harry Hansworth, Ben Harney, Hugh Harper, Seton Henry, Melville Higgins, George V. Hobart, Aaron Hoffman, Louis Howell, Howard Hull, Jewett Henry.
Phillips, Roy, Franklyn Pierce, Price and Donnelli.
Riley, Wm., J., J. C. Robisch, E. J. Ratcliffe, O. Roth, S. E. Riggs, Jack A. Rigney.
Sanford, Mr., E. Sargent, Frank Lee Short, John A. Sleicher, Phil Smith, Ralph Sprague, Harry Stafford, F. P. Stone, Leslie Stuart, Victor Sutherland.
Totten, Joseph, Byron E. Tucker.
Wald, Jack, W. Lovett Wilder.

MINNEAPOLIS

MINNEAPOLIS (*Special*).—The local season at the Metropolitan is decidedly patchy. A week of war films is followed by Howard Thurston, the magician, Jan. 30 brings Jefferson De Angelis in "Some Baby" for a week, with "Twin Beds" following.

At the Orpheum Carolina White headed an excellent bill, in which George Whiting and Sadie Burt were bright features. "The Passion Play of Washington Square," with Mary Servoss, made an appeal as one of the most interesting playlets seen here in months, while Miss Servoss made a great personal hit.

Harry Blaising, who formerly managed the Harry Blaising Stock company at the Bijou, has returned from the Pacific Coast, where he has been appearing in pictures, and was seen with the Shubert Stock company in "The Sorceress."

Charles and Flora Lindholm, local players, were visitors week Jan. 23 at the Unique in "The Man from Minnesota." Lindholm's successful playlet, which had its premiere here several seasons ago.

CARLTON W. MILES.

MEMPHIS, TENN.

MEMPHIS, TENN. (*Special*).—A world of fine entertainment has been presented to the Memphis theatergoers the last few weeks. The appearance of Thomas W. Ross, Maclyn Arbuckle, Amelia Bingham, Edith Taliaferro, with W. H. Crane, in "The New Henrietta" at the Lyceum Theater Jan. 17, 18, drew a big patronage. The week before D. W. Griffith's "Birth of a Nation" played to crowded houses evening and afternoon for a week, and appeared later at the Capitol City. At the Orpheum Hang Ping Chien and troupe of jugglers, George Dameral Lyons and Yosco, Hooper and Cook, Miss Ray Dooley, and Bert Fitzgibbons were on week Jan. 22. Week following: Pat Rooney and Marion Bent, Madge Caldwell, William Pruette, with Charles Orr and company: "A Night in Monkey Hall," by Maude Roche; Glen Ellison, a Scot without a kilt; Nina Payne and Joe Niemeyer, Angie Weimers and Walter Burke. At the Lyceum, three nights, Jan. 28-31; Henry W. Savage's "Everywoman." Feb. 7, for seven nights, "Garden of Allah."

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PORTLAND, ME.

PORTLAND, ME. (*Special*).—Jefferson: Manager Garrity has renewed his lease for this house. It will be closed until Feb. 21, and, in the meantime, will be renovated and redecorated. It will open with "Under Fire," the original company, with William Courtney, is promised. Many other important offerings to follow: among them Julia Arthur in "The Eternal Magdelene." Portland has accorded splendid patronage to the best attractions this season.

Keith's: Homer Miles is here this week with a company of five, offering his playlet, "An Innocent Bystander." It was well received. Mr. Miles is also a playwright. He is the author of the Bessie Remple sketch, "Cheaters," which played here recently. The remainder of the bill at this theater is up to the usual standard.

Portland: Wisner's Trained Monkeys, La Mignon Revue, Kola, contortion marvel; Ware and Barr make up a good bill that is turning the crowds away.

All the picture houses are doing capacity business. Mr. Will C. McFarlane, our municipal organist, has recently written a musical work that is the delight of all who have been fortunate enough to listen to it. Fritz Kreisler's Violin Recital Jan. 31.

AGNES ARMSTRONG.

BROOKLYN, N. Y.

"The Only Girl," offered by Joe Weber at the Majestic during the current week, was the most successful invasion of musical comedy of the season. Business of a sudden boomed like a large fire and great crowds reviewed the play enjoying Victor Herbert's music and Henry Blossom's writings immensely. Thurston Hall and Wilda Bennett were the central figures, but they were well supported by a brilliant cast, among whom Leona Stephens displayed great versatility.

The attraction for next week will be "The Battle of the Nations" which will be followed by "Sadie Love" and "The Lilac Domino."

"The Outcast," at the Montauk, played a very successful week, performing to good business. Jeanne Eagels as Miriam, was at her best, as can also be said of Harold West, Mildred Cottel and the rest of the cast. Fiske O'Hara in "Kilkenny" will follow "The Outcast."

At the Triangle, Bessie Barriscale appeared in "The Green Swamp." Orrin Johnson in "The Price of Power." Joe Jackson in "A Modern Enoch Arden." Business excellent.

The Gotham opens Saturday night with Triangle features taking the place of the MacCurdy Stock company. ROBERT J. MERKLINGER.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

A. B. C. Boys and Girls: Garrick, Wilmington, Del., 7-12.

ABARBANELL, Lina: Orph., Minneapolis, 6-12.

ADLER, Hyman, Co.: Temple, Hamilton, Can., 14-19.

ACT Beautiful: Royal, N.Y.C., 7-12.

ADONIS and Dog: Maryland, Balto.; Bijou, Richmond, 7-9; Colonial, Norfolk, 10-12; Victoria, Charleston, 14-16.

AHEARN, Charles, Co.: Prospect, B'klyn.

ALBERT and Irving: Forsythe, Atlanta; Orph., Jacksonville, 7-9; Bijou, Savannah, 10-12; Victoria, Charleston, 14-16.

ALEXANDRIA, Gladys, Co.: Keith's, Columbus; Maj., Milwaukee, 6-12.

ALEXANDER Brothers: Temple, Rochester; Colonial, Erie, Pa., 7-12; Davis, Pittsburgh, 14-19.

AMERICAN Dancers, Six: Keith's, Boston; Keith's Prov., 7-12.

AMETA: Orph., B'klyn; Alhambra, N.Y.C., 7-12; Bushwick, B'klyn, 14-19.

ANKER Trio: Keith's Prov.; Keith's, Boston, 14-19.

ANNAPOLIS Boys, Five: Orph., Omaha, 6-12.

ANTWERP GIRLS: Hipp., Youngstown.

ARDATH, Fred J., Co.: Shea's, Buffalo; Shea's Toronto, 7-12.

ARMSTRONG, William H., Co.: Shea's, Buffalo, 14-19.

ARNAUT Brothers: Shea's, Buffalo, 7-12; Shea's Toronto, 14-19.

ATTELL, Abe: Royal, N.Y.C.

AUBREY and Riche: Maryland, Balto., 7-12.

AURORA of Light: Columbia, St. Louis, 6-12.

AYER, Donald, Mme.: Orph., Denver; Orph., Colorado Springs, 7-8; Orph., Lincoln, 10-12.

BACHELOR Dinner: Orph., Frisco, 6-12.

BAKER, Belle: Keith's, Cleveland; Colonial, N.Y.C., 7-12; Orph., B'klyn, 14-19.

BAKER, Elizabeth, Co.: Maryland, Balto., 7-12; Bijou, Richmond, 14-16; Colonial, Norfolk, 17-19.

BALL and West: Palace, Chco., 6-12; Keith's, Cleveland, 14-19.

BALL, Ray Elinore: Grand, Knoxville, 7-9; Orph., Chattanooga, 10-12; Forsythe, Atlanta, 14-19.

BALLET Divertissements: Orph., Denver; Orph., Colorado Springs, 7-8; Orph., Lincoln, 10-12.

BANCROFT and Browski: Alhambra, N.Y.C.; Prospect, B'klyn, 7-12; Royal, N.Y.C., 14-19.

BANKOFF and Girlie: Orph., St. Paul; Orph., Winnipeg, 6-12.

BARAT, Arthur: Orph., Kansas City.

BARNES, Stuart: Orph., Salt Lake City; Orph., Denver, 6-12.

BARRY, Lydia: Royal, N.Y.C., 7-12.

BARRY, Mr. and Mrs Jimmie: Keith's, Boston.

BARTON, Sam: Grand, Calgary, Can.; Orph., Seattle, 6-12.

BAYES, Nora: Maj., Chco.; Temple, Detroit, 7-12; Shea's, Buffalo, 14-19.

BEEMAN and Anderson: Orph., B'klyn, 14-19.

BEERS, Leo: Keith's, Indianapolis; Princess, Nashville, 14-16; Lyric, Birmingham, 17-19.

BELMONTS, Five: Shea's, Buffalo; Shea's, Toronto, 7-12.

BELLRINGERS: Orph., Frisco; Orph., Sacramento, 7-8; Orph., Stockton, 9-10; Orph., Fresno, 11-12.

BERGEN, Alfred: Keith's, Phila.; Davis, Pittsburgh, 7-12; Temple, Detroit, 14-19.

BERGERE, Valerie, Co.: Temple, Detroit; Temple, Rochester, 7-12; Colonial, N.Y.C., 14-19.

BERNARD, Sam: Columbia, St. Louis; Davis, Pittsburgh, 14-19.

BERNARD, Joseph E.: Keith's, Phila., 14-19.

BERNARD and Phillips: Maryland, Balto.; Royal, N.Y.C., 7-12.

BERNARD and Scarth: Orph., B'klyn; Bushwick, B'klyn, 7-12.

BERRA, Mabel: Keith's, Boston, 14-19.

BEYER, Ben, Co.: Maj., Milwaukee; Columbia, St. Louis, 6-12.

BIG City Four: Bijou, Richmond, 7-9; Colonial, Norfolk, 10-12; Maryland, Balto., 14-19.

BISHOP, Marie: Orph., Frisco; Orph., Oakland, 6-12.

BISSETT and Scott: Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.

BLANC, Julia, Co.: Keith's, Boston.

BLANCHE, Belle: Palace, N.Y.C.; Orph., B'klyn, 7-12.

BOLGER Brothers: Orph., Minneapolis; Orph., St. Paul, 6-12.

BOOTHBY and Everdeen: Maryland, Balto., 14-19.

BORDONIS, Ellis, and Mme.: Colonial, N.Y.C.

BOUNCER'S, Billy, Circus: Orph., Frisco; Orph., Sacramento, 7, 8; Orph., Stockton, 9, 10; Orph., Fresno, 11, 12.

BOWERS, Fred V.: Maryland, Balto.; Davis, Pittsburgh, 7-12; Keith's, Cinti., 14-19.

BRAATZ, Selma: Maryland, Balto., 14-19.

BRADLEY and Morris: Keith's, Phila.

BRANDON, Hurst, Co.: Orph., Frisco, 6-12.

BRASS, Musical: Orph., Chattanooga, 7-9; Grand, Knoxville, 10-12; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19.

BRIDE Shop: Davis, Pittsburgh; Keith's, Indianapolis, 7-12; Keith's, Louisville, 14-19.

BRONSON and Baldwin: Keith's, Cleveland, 7-12; Davis, Pittsburgh, 14-19.

BROOKS, Alan, Co.: Maryland, Balto.

BROOKS, Harry: Prospect, B'klyn.

BROWER, Walter: Alhambra, N.Y.C., 14-19.

BROWN and Spencer: Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12; Orph., Chattanooga, 14-16.

BRUCH, Fritz and Lucy: Colonial, N.Y.C.; Bushwick, B'klyn, 7-12; Keith's, Boston, 14-19.

BRUNELLE, Stevens, Co.: Keith's, Dayton, 14-19.

BURKHARDT, Maurice: Keith's, Prov.; Keith's, Boston, 7-12; Orph., B'klyn, 14-19.

BURLEY and Burley: Orph., Los Angeles, 6-12.

BURNHAM and Irwin: Keith's, Toledo; Keith's, Cleveland, 7-12.

CALVE, Mme.: Davis, Pittsburgh.

CAMPBELL, Craig: Shea's, Toronto; Keith's, Columbus, 7-12; Keith's, Indianapolis, 14-19.

CAMPBELL Misses: Davis, Pittsburgh; Keith's, Toledo, 7-12; Keith's, Cleveland, 14-19.

CANSINOS: Orph., Kansas City, 6-12.

CANTOR and Lee: Orph., Oakland; Orph., Frisco, 6-12.

CANTWELL and Walker: Royal, N.Y.C.

CARLTON and Clifford: Orph., Jacksonville, 7-9; Bijou, Savannah, 10-12; Grand, Knoxville, 14-16; Orph., Chattanooga, 17-19.

CARPOS Brothers: Maj., Milwaukee, 6-12.

CARUS, Emma: Keith's, Boston, 7-12.

CARSON, Kit: Lyric, Hamilton, Can.

CASEY, Kenneth: Forsythe, Atlanta, 7-12; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19.

CHALLON, Jean: Orph., Denver; Orph., Colorado Springs, 7-8; Orph., Lincoln, 10-12.

CHANDLER, Anna: Maryland, Balto.; Orph., Montreal, 7-12.

CHIP and Marble: Keith's Indianapolis; Keith's, Cleveland, 7-12.

CLAUDIUS and Scarlet: Orph., Kansas City.

CLIFTON and Fowler: Orph., New Orleans, 6-12.

CLIFTON, Herbert: Orph., B'klyn.

CLOWN Seal: Keith's, Louisville; Keith's, Indianapolis, 7-12.

COATES, Lulu, Co.: Empress, Grand Rapids; Keith's, Columbus, 14-19.

COLE and Woods: Lyric, Birmingham, 7-9; Princess, Nashville, 10-12; Roanoke, Roanoke, Va., 14-19.

COLLIER and De Wald: Royal, N.Y.C.

COLLINS, Milt: Palace, Chco.; Maj., Milwaukee, 6-12.

COLONIAL Belles: Seven; Shea's, Toronto; Orph., Montreal, 7-12; Dominion, Ottawa, 14-19.

COMFORT and King: Orph., Los Angeles, 6-12.

CONANT, Calista: Orph., Sacramento, 7-8; Orph., Stockton, 9-10; Orph., Fresno, 11-12.

CONCHAS, Paul: Orph., B'klyn, 7-12; Keith's, Prov., 14-19.

CONNOLLY, Mr. and Mrs.: Columbia, St. Louis; Orph., Memphis, 6-12.

CONRAD and Conrad: Orph., Kansas City, 6-12.

CONSUL and Betty: Royal, N.Y.C.

COOK, Joe: Hipp., Youngstown; Keith's, Dayton, 7-12.

COOPER, Harry: Keith's, Boston, 14-19.

CORBETT, Shepnard and Donovan: Keith's, Louisville; Empress, Grand Rapids, 14-19.

CORCORAN and Dingle: Keith's, Wash.; Colonial, N.Y.C., 14-19.

CORELLI and Gillete: Orph., Portland, Ore.

CRANBERRIES: Keith's, Cinti.; Keith's, Louisville, 7-12; Colonial, Erie, Pa., 14-19.

CRAWFORD and Broderick: Temple, Rochester; Colonial, Erie, Pa., 7-12; Keith's, Indianapolis, 14-19.

CRESSY, Will, and Blanche Dayne: Bushwick, B'klyn, 7-12.

CRISPS: Orph., Salt Lake City; Orph., Denver, 6-12.

CRONIN'S Merry Men: Orph., B'klyn, 7-12.

CROSMAN'S Entertainers: Palace, N.Y.C.

CRUMIT, Frank: Orph., Salt Lake City, 6-12.

CULLIN, James H.: Grand, Calgary, Can.

CURTIS, Julia: Orph., Seattle, 6-12.

CURTIS, Ruth: Bijou, Richmond, 7-9; Colonial, Norfolk, 10-12.

CUTTY, John: Bushwick, B'klyn.

DAINTY English Trio: Keith's, Cleveland; Temple, Hamilton, Can., 7-12.

DALE and Doyle: Royal, N.Y.C., 7-12.

DALE, Violet: Keith's, Cinti.; Keith's, Cleveland, 7-12; Keith's, Toledo, 14-19.

DAMERAL, George: Orph., Winnipeg, 6-12.

DANIELS and Conrad: Keith's, Indianapolis; Keith's, Wash., 7-12.

DAVIS, Hal, Co.: Lyric, Hamilton, Can.

DE LEON and Davies: Keith's, Prov., 14-19.

DE MAR, Carrie: Alhambra, N.Y.C., 6-12.

DE MAR, Grace: Orph., Seattle; Orph., Portland, Ore., 6-12.

DEMPSEY and Lovera: Royal, N.Y.C., 14-19.

DE SERRIS, Henrietta: Colonial, N.Y.C.; Keith's, Phila., 14-19.

DESVALL, Olympic: Keith's, Cleveland; Forsythe, Atlanta, 7-12; Davis, Pittsburgh, 14-19.

DE VINE and Williams: Columbia, St. Louis; Orph., Memphis, 6-12.

DE VOIE and Livingston: Orph., Memphis; Orph., New Orleans, 6-12.

DIAMOND and Brennan: Orph., Minneapolis; Orph., St. Paul, 6-12.

DINEHART, Allan, Co.: Keith's, Toledo; Temple, Detroit, 7-12; Temple, Rochester, 14-19.

DINKELSPIEL'S Christmas: Maj., Milwaukee; Maj., Chco., 6-12.

DIXEY, Henry E.: Maj., Chco., 6-12.

DOCKSTADER, Lew: Orph., B'klyn.

DOLL, Alice Lynch, Co.: Orph., Memphis, 6-12.

DONALDA, Mme.: Keith's, Prov., 7-12.

DONG Fong, Gue and Haw: Maj., Chco.

DONOVAN and Lee: Orph., Memphis; Orph., New Orleans, 6-12.

DOOLEY, Jed and Ethel: Shea's, Toronto; Prospect, B'klyn, 7-12; Keith's, Phila., 14-19.

DOOLEY and Rugel: Temple, Detroit; Temple, Rochester, 7-12; Shea's, Buffalo, 14-19.

DOOLEY and Sales: Dominion, Ottawa; Orph., B'klyn, 7-12.

DOYLE and Elaine: Orph., Chattanooga, 7-9; Grand, Knoxville, 10-12.

DUGAN and Raymond: Orph., Winnipeg, 6-12.

DUNBAR'S Darkies: Prospect, B'klyn, 14-19.

DUPREE and Dupree: Orph., St. Paul; Orph., Winnipeg, 6-12.

DUTTON'S: Orph., Los Angeles, 6-12.

DYER, Faye, Trio: Orph., Portland, Ore.

EARL and Curtis: Colonial, Erie, Pa.; Empress, Grand Rapids, 7-12.

ELINORE and Williams: Temple, Rochester, 7-12.

EMERSON and Baldwin: Temple, Detroit, 7-12; Temple, Rochester, 14-19.

EMMETT and Tonge: Orph., Montreal; Dominion, Ottawa, 7-12; Lyric, Hamilton, 14-19.

ERFORD'S Sensation: Bushwick, B'klyn; Prospect, B'klyn, 7-12.

EVANS, Charles E.: Keith's, Prov., 7-12.

EVANS and Wilson: Orph., London, Can., 14-19.

EVEREST'S Monkeys: Keith's, Toledo; Keith's, Cleveland, 7-12; Orph., Montreal, 14-19.

FAGG and White: Forsythe, Atlanta, 7-12; Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19.

FARBER Girls: Keith's, Prov.; Prospect, B'klyn, 7-12; Keith's, Phila., 14-19.

FARRELL and Farrell: Princess, Nashville, 7-9; Lyric, Birmingham, 10-12.

FASCINATING Flora: Lyric, Hamilton, Can.

FASHION Show: Maj., Milwaukee; Grand, Calgary, Can., 6-12.

FASHION Show (Western): Empress, Grand Rapids, 7-12; Keith's, Toledo, 14-19.

FATIMA: Orph., Denver; Orph., Colorado Springs, 7, 8; Orph., Lincoln, 10-12.

FEALY, Maude, Co.: Colonial, N.Y.C.

FERN, Harry, Co.: Orph., Los Angeles.

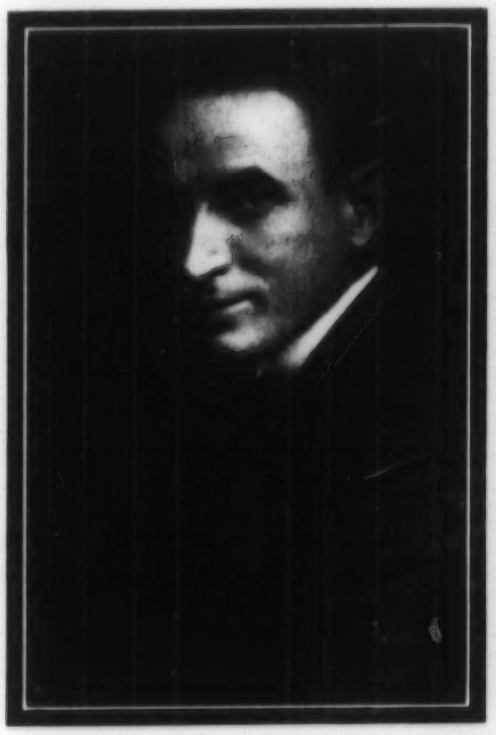
FISHER, Grace, Co.: Empress, Grand Rapids; Keith's, Toledo, 7-12; Davis, Pittsburgh, 14-19.

(Continued on page 19)

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

McIntyre and Heath Return—Henri de Vries's Protean Sketch



Hartsook.

WILBUR MACK.

Appearing with Nella Walker in an Elaborate Patter Skit, "A Pair of Tickets."

MCINTYRE and Heath, who have delved into the possibilities of burnt cork for some little time, returned to the Palace with their old skit, "The Georgia Minstrels."

"The Georgia Minstrels"

There's all the old humor in the tribulations of the two hungry minstrels, stranded with a trunk and a base drum far from home. There's the old discussion of the ham tree and its kindred phenomenon of the botanical world, the egg tree. There's the old comic pathos of the darky who resigned from a regular position in a livery stable to become an actor man.

We honestly believe the specialty should be shortened. But the slow tempo humor of the veteran comedians does stir your laughter.

Henri de Vries's Protean Playing

Henri de Vries, the Continental protean actor last seen over here some ten years ago, presented his sketch, "A Case of Arson," in which he plays seven roles. These characters are those of persons being cross-examined, during the investigation of a mysterious fire, by a police magistrate of a Holland town. The interest is well maintained, each part is very well done by Mr. De Vries and, on the whole, the playlet is the best example of quick and thorough protean playing we've ever observed. It has smoothness and the value of excellent playing.

Mr. de Vries is ably aided by W. Yerance, who sustains the role of the magistrate with a touch of vigor and poise.

Florence Hardeman, who has been a violin soloist with Sousa's band, entered vaudeville at the Palace. Miss Hardeman plays interestingly. She offered Sarasate's Spanish Dance, Schubert's Serenade, played with a measure of feeling, and "Dixie," with variation trimmings.

Wilbur Mack and Nella Walker were among the first of the flirtation two-acts. They used to meet before a canvas drop indicating a street corner and indulge in "fly" patter. Now they use a complete stage setting—a pretty one, too—revealing a hotel drawing room. She enters and seats herself at a writing table. (She is smartly cold and smartly considering.) He sits down opposite. (He is one of those young Americans who wears tight fitting Kuppenheimers, a brown derby, handkerchief just emerging from pocket, a green necktie and gray topped shoes.) "It's pleasant here isn't it?" he ventures. "It was," she responds. And the brisk repartee is on. Ultimately the brash young man slips into her good graces, borrows two theater tickets from a friend who thoughtlessly happens along and they depart for the theater.

A New Style Flirtation Turn

There are incidental songs. One in particular—a letter number done at a desk by Miss Walker—is a bright moment of the specialty. Another—"At the Fountain of Youth," done by Mr. Mack—is too old, besides being out of key with the little skit. Otherwise, the turn is entertaining of its kind. It's patter de luxe.

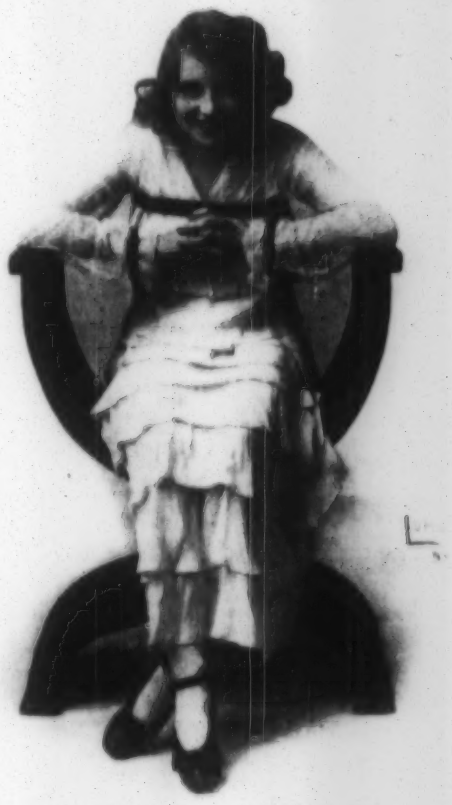
Will Morrissey and the very blonde Dolly Hackett launched their turn along the usual two-act lines. They face each other close to the footlights. "Do you believe me when I tell you that I love you?" he asked. Repartee quite naturally follows.

"Were you popular in Paris?" she queries.

"No, I was decent," he responds.

They sing about the "old stuff" in vaudeville and then a member of the stage crew appears with the inevitable park bench. Mr. Morrissey then does a few imitations, of such difficult subjects as David Warfield, Chauncey Olcott, Sam Bernard, and George M. Cohan. After that they travesty the movies, with bits of film and lantern slide announcements, such as "Maurice Costello in Two Parts."

Joe Cook is doing his one-man vaudeville show, personally depicting everything from the orchestra leader and the magician to the musical "artist" and the queen of the tight wire. It's all laughable and amusing. Cook is a comic supplement de Vries.



MISS DOLLY HACKETT.

Offering a Novelty Two-Act with Will Morrissey

Hartsook.

MISS NELLA WALKER.

An Excellent Foil for Wilbur Mack in His New Flirtation Turn de Luxe.

Belle Blanche Again

Belle Blanche is still trilling her top notes, imitating—with considerable vocal vividness—Irene Franklin, Nora Bayes and other footlight notables and doing her baseball game bits of mimicry. At the Colonial she added an imitation of Eleanor Painter to her gallery and again did Eva Tanguay.

Noel Travers and Irene Douglas have Edgar Allan Woolf's latest contribution to vaudeville, "Meadowbrook Lane."

There's a bright little setting of a tiny rose covered cottage, surrounded by a little picket fence. Flowers bloom on the window ledges and in the garden. It's No. 19 Meadowbrook Lane. The occupants are a young and, of course, pretty girl and her mother. They're about to be dispossessed because they have failed to keep up all their payments on the place. The landlord is crusty and heartless. The plot is very simple. A nervy young linoleum salesman happens along. His heart is touched in more ways than one. So he out-bluffs the grouchy old land-owner, saves the house and, in the end, wins the lady of No. 19.

Edgar Allan Woolf's Latest

It is all told in the brisk Woolf style: which this time amounts to lively dialogue, a comedy grocery boy, some slang and the usual eighteen minutes triumph of Love and Good. The sketch won't stand analysis but it is enough in its way. Besides, the setting would put it over. The acting is fairly adequate.

A striped drop depicting a Mississippi levee is the background for Dunbar's Old Time Darkies—four dusky gentlemen who affect high hats, polka dot waistcoats and similar effete sortorial effects.

The negroes sing "The Swanee River" and "Old Black Joe," do the old plantation shout and give a vocal imitation of a steam circus calliope. We've always a soft spot in our heart for the real lilting and spontaneous negro melody and so this little specialty seems ingratiating. Now that Mr. Dunbar is staging little vaudeville oddities, we'll offer an idea

(Continued on page 18.)

WMite, N. Y.
WILLIAM GAXTON.
The Comedian Has Been Appearing with Anna Laughlin and He Will Soon Be Seen in "A Regular Business Man."

THE WEEK IN REVIEW

(*Continued from page* 17)

gratis. Why not a mingling of sea songs of the clipper ship days, with some real old salts" to do them.

Eugenic Patter

Harry Tighe is a sort of six-foot Harry Fox, minus that gentleman's distinctive whistle, of course. Tighe has a new partner, a diminutive little girl named Sylvia Jason. Little Miss Jason is of cute personality, some voice and dainty dancing ways. In a word, she's something of a find.

They meet in the middle of the usual deserted street. He hands her a card. And she reads: "One watch—thirty dollars!" Thus introduced, they discuss eugenics. Mr. Tighe plays the piano and sings "My Mother's Rosary." They do a dancing duet, and finally an operatic burlesque—that is, there are lines like "you sawed off string bean" sung to the score of "Faust."

The physical contrast in Mr. Tighe and Miss Jason has vaudeville value. Just now Mr. Tighe has a tendency to be raw. There's a reference to marriage which should go at once. Again, in the duet dance, Mr. Tighe handles his partner roughly for supposed comic effect. This sort of thing is merely offensive.

CHICAGO VAUDEVILLE

CHICAGO, ILL. (*Special*).—The Majestic bill for last week ran long and the Palace Music Hall ran short. The acts at the Majestic kicked on cutting, and Robert Emmett Keane became very much vexed when it was suggested that he amputate parts of his act. The acts at the Palace were encouraged to hold the stage and Bronson and Baldwin, and possibly other acts worked a little too long to appear at best advantage. Weber and Fields, headliners at the Palace, did a short act, but one which was appreciated to such an extent that it was difficult to get a seat. Ray Samuels's return to the Majestic was a point of interest, especially as she did the best act she has ever offered in Chicago. She is forming a more pleasing routine as time passes. Odiva, who was at the Majestic, has two wonderful seals. Erwin and Jane Connelly appeared at that house with "Sweethearts," which is pleasant entertainment. Ben Beyer and Brother closed the bill at the Palace. Marguerite Farrell made her first appearance in Chicago in a big house, and won favor at the Palace.

The Great Northern Hippodrome, which continues to play to very big business, had "The Six Serenaders" to head one bill and "The Debutantes" to head the other. The first act is owned by Willard Jarvis, and is new in Chicago, coming from the East. The second act has been known as the "Five Beauties and a Spot."

Edward Abeles was headlined at McVicker's last week and was permitted to do three shows a day, instead of four. Harry Breen was also at McVicker's last week and also did but three shows. Rosie Lloyd and Vio and Lynn, who are now at McVicker's, have been booked for the Pantages Circuit.

A vaudeville version of Rowland and Clifford's "September Morn" opens on the Pantages Circuit Feb. 21. Gordon Eldrid and company started the Pantages tour on Feb. 28. James J. Morton opens on that time shortly. Reddington and Grant, Harru Tsuda, and Joan Storm and John Marston are other bookings recently made.

The Affiliated Booking Agency desire the report that the Empress in San Francisco had switched from the bookings of that agency to the W. V. M. A.

Mort Singer, head of the W. V. M. A., has permitted houses served through that agency to lay off vaudeville where possible and play "The Birth of a Nation."

The White Rats held an open meeting at the Grand Pacific Hotel last Friday night following several closed meetings. The enthusiasm continues at a high pitch and the officers of the Chicago branch predict a continued growth of the organization. Will P. Conley, Chicago representative, is a conservative fellow who has done splendid work here.

E. E. MEREDITH.

COLONIAL THEATER TO REDUCE PRICES; MAUDE FEALY IN TWO-A-DAY

Eddie Darling and "those Rumors"—Dorothy Jardon is Hit on Orpheum Tour

By WALTER J. KINGSLEY.

DOROTHY JARDON is making the hit of the season on the Orpheum Circuit. Her newspaper notices are wonderful and the managerial reports are invariably to the effect that she stopped the show. Out West they think Miss Jardon quite the loveliest and best-dressed artiste who has visited them. It amazes them to find that she is a splendid singer as well. It seems almost too much for the money.

Maude Fealy is doing well at the Colonial this week in a pretty little sketch. She would do better, however, if she had taken time to find a stronger vehicle. Mere prettiness is not enough in these days of powerful playlets. However, Miss Fealy is a genuine gain for vaudeville and the powers want her to remain with us and do big things. Her personal following, always a large one, is keeping the Colonial at fever heat this week. It can be said of her that she is altogether charming in "The Turn of the Tide," and quite exquisite in her acting art. Maude Fealy has it well within her powers to make a smashing success in the two-a-day.

Just now the favorite diversion of the unemployed is writing for vaudeville. Every morning a postal van dumps several hundred one-act plays in front of the Palace Theater and Charles Feliky wades through them with infinite patience and charity. Sketches are needed, but those who aim to supply the demand should know the medium they are writing for and its sharp limitations. The big secret in vaudeville sketch writing is to have personalities in mind and to write around them, for nothing but personalities get over in the two-a-day.

George Jean Nathan has said nothing unkind about vaudeville in several weeks now. Why this lull in the firing? Is he short of heavy shells? Contention is better than loneliness, as the Irish say.

There is a revival of bad English at present on the stage. Some of the newer acts positively revel in violations of the rules of correct speech. Recently an acrobat got so many calls that he thought it up to him to speak for himself and his troupe, and he pulled this classic:

"Us thanks youse and wishes us had done the stuff that has went so big in England. Thankin' you one and all."

Edward V. Darling is the recipient of many congratulations these days, and the very popular young booking man just smiles and tugs at his silk kerchief and says nothing. What is it all about? All the gang hope is that Eddie's country house will be within motoring distance of New York. He himself will drive a Rollo-Royce in the glad days coming.

McIntyre and Heath had the most successful week of their eventful history at the Palace. "The Georgia Minstrels" never went better. The old stuff was great. It meant forty minutes of continuous laughter daily. How these veterans put it over is an object lesson for all the youngsters in the business. Both McIntyre and Heath are superb actors, a fact that many people forget while laughing at their negro comedy. They keep within their characters and project them with absolute certainty and no two types could be more unlike than those they portray. The late William E. Sage, of Cleveland, used to contend that McIntyre and Heath were entitled to as much credit for acting ability as Joseph Jefferson, and it is not too much to say that they have delighted quite as many theatergoers.

The Colonial Theater will reduce its price scale, starting on Feb. 14, but will maintain the same standard for its programmes.

Morrissey and Hackett are repeating their Palace hit at Keith's, Washington, this week. Dolly Hackett has been receiving many offers for motion pictures, but she prefers to work with her popular husband in the two-a-day. While around New York this act received more newspaper attention than any other team this season.

Charles Grapewin is one of the sure-fire comedy riots of the season. He has gotten his "Poughkeepsie" to a point where there are too many laughs, for there isn't enough room for some to expand before being swamped by the laughs that follow. This is the first time in vaudeville that an act has had too many laughs in it, and the fact worries Grapewin, whose ambition has always been to make two laughs grow where there was only one before.

WMite, N. Y.
FRED AND ADELE ASTAIRE.
Appearing Successfully in the Varieties.

Madame Adelaide Herrmann, widow of Herrmann the Great, has a bouquet presented to her husband and herself, on the occasion of their last appearance in Brussels, by Leopold II and Queen Henrietta of Belgium. She also possesses a miniature revolver with ammunition, presented personally by the Belgian king. Madame Herrmann may donate these relics for the use of the Belgian Relief Fund.

Just as we were beginning to get anxious about the irrepressible Loney Haskell, that versatile gentleman is booked for the Royal bill during the week of February 14. Loney, by the way, is well known in these parts.

A suit has been filed in the Supreme Court against Jesse L. Lasky, the plaintiffs being William and Irene W. Harris, as executors of the estate of the late Henry B. Harris, who lost his life in the Titanic disaster of April, 1912.

The complaint states that on July 1, 1907, Henry B. Harris and the defendant entered into a joint partnership for the production of various theatrical ventures and the agreement was terminated on Oct. 1, 1911. At that time, it is stated, the two agreed that, would Mr. Harris assume the liabilities and assets and liquidate the indebtedness, Mr. Lasky would pay one-half of all the losses. It was subsequently found, the complaint alleges, the liabilities were $332,016.10 in excess of the assets, and the estate of Mr. Harris assumed this indebtedness and paid it all off. Mr. Lasky's share, it states, would amount to $166,008.05, for which judgment is demanded.

Clifton Webb is rehearsing with the new Marbury-Comstock comic opera, "See America First."

Joe Welch is playing the Loew time.

William D. Waldron, assistant to Manager William Quaid at Proctor's Fifth Avenue Theater, has been selected to manage Proctor's new Yorkers Theater. Edward B. Lewis will succeed Mr. Waldron at the Fifth Avenue. The Yonkers Theater opened last Monday.

Lillian Lorraine is returning to vaudeville.

ADELE ROWLAND AND HARRY CARROLL AS VAUDEVILLE TEAM

Nan Halperin Not for Vaudeville—Gossip of the World of the Two-a-Day

Adele Rowland, late of "Katinka," and Harry Carroll, the song writer-vaudevillian, have formed a vaudeville team.

M. S. Bentham is arranging an opening and Miss Rowland and Mr. Carroll will begin their season shortly. The act is now in preperation.

Nan Halperin isn't to return to vaudeville, for the present, at least. Miss Halperin has been in New York for several weeks, principally to look over an offer made by the Shuberts. These negotiations fell through and it was rumored that Miss Halperin would be seen at the Palace.

Nothing came of the variety plans and Miss Halperin has returned to her home in Chicago.

John Golden's Oriental playlet, "The River of Souls," is destined for vaudeville, probably booked through the M. S. Bentham offices. "The River of Souls," which was first written for a Lambs' Gamboi and last week given at the Actors' Fund benefit, tells a fanciful and romantic story of the love of a young Chinese wood carver for the Lily Flower and the efforts of a mandarin to win the young woman for himself. Louis Stone, Vincent Serrano, and Madge Kennedy played the sketch at the benefit.

Sir Herbert Tree writes from California, asking his personal representative, Percy Burton, to contradict the report that he is going to appear in vaudeville. He says that he has not even discussed such a proposition. Sir Herbert is now on the Coast posing for the pictures.

Ruth St. Denis is now in her first vaudeville week at the Palace.

Maude Fealy is now at the Colonial in her new variety vehicle, "The Turn of the Tide," written by Hugh Herbert. Miss Fealy recently tried out the playlet at the Fifth Avenue Theater.

George Nash is at the Colonial this week in his new sketch, "The Unexpected," by Aaron Hoffman. Miss Julia Hay is leading woman.

James Kyrle MacCurdy is embarking as a vaudeville producer. Mr. MacCurdy presented "The Waiter," a playlet, for the first time in Brooklyn last week.

Edna Brothers has secured "The Might-Have-Beens," the fanciful vaudeville playlet of Robert Sneddons, for use in the varieties. She opened in Newark late last week. "The Might-Have-Beens" served Charlotte Walker for a season in the varieties.

Edward George made his first Eastern appearances in some time at the Brooklyn Flatbush last week. Mr. George is on this week's Prospect bill.

Jack and Kitty Demaco opened at the Flatbush last week. They are booked through the Edward S. Keller offices.

Sam Bernard comes to the Palace next week as topliner.

Melville Ellis and Irene Bordoni will be seen at the Colonial Theater next week, topping the bill. Mr. Ellis, recently with Marie Tempest, and Mlle. Bordoni, will offer their new specialty. On the same bill will be Belle Baker.

Carrie De Mar comes to the Alhambra on Feb. 7 in her new vehicle, "Quick Action," by Irvin Morgenstern. The engagement will mark Miss De Mar's return to the New York stage after several years' absence.

William Rock and Frances White are now touring the Orpheum time, booked by the Edward S. Keller offices. Mr. Rock, late of Rock and Fulton, and his new dancing partner, will come to the New York Palace during the week of May 1.

Kalmer and Brown have secured a new scenic dancing revue, to be called, "Nursery Rhymes," for vaudeville. The offering will open in Wilmington on Feb. 28. Edward S. Keller is arranging the route.

Dorothy Toye has been booked for an Orpheum tour by the Keller offices. Miss Toye will open her tour on March 20.

CURRENT BILLS

PALACE.—Ruth St. Denis and company, George Nash and company, George MacFarlane, Sam and Kitty Morton, Belle Blanche, Clarence Oliver and Georgie Olp, Dainty Marie, Milo (?), Crossman's Entertainers.

COLONIAL.—Maude Fealy and company, Ralph Riggs and Katharine Witchie, "The Passion Play of Washington Square," Ben Welch, Norton and Lee, Fritz and Lucie Bruch, Henrietta de Sevris and company, Mosconi Brothers, Paul Gordon.

ALHAMBRA.—Ben Welch, John Jarrott and Josephine Kernell, Bancroft and Brooke, Ideal, Mignon, George Howell and company, Rockwell and Wood, Gertrude Holmes and Robert Buchanan, the Schmettans.

ROYAL.—Clara Morton, George Howell and company, Abe Attell, Moran and Wiser, Cantwell and Walker, Rockwell and Wood, Marie and Irene, O'Donnell and Blair, Collier and De Wald.

ORPHEUM.—McIntyre and Heath, William Morris and company, Harry Tighe and Sylvia Jason, Herbert Clifton, Beatrice Morrell and company, Jamie Kelly, Ametа, White and Clayton, Merian's Dogs.

BUSHWICK.—James Morton and Frank Moore, Charles Grapewin and company, Josie Heather, Harry Girard and company, Scotch Lads and Lassies, Harris and Manion, Welch, Mealy and Montrose, John Cutty, Erford's Whirling Sensation.

PROSPECT.—Eva Tanguay, James Leonard and company, Clare Vincent and company, Roxxy La Rocca, the Lightner Sisters and Newton Alexander, Laughlin's Dogs, Edwin George, Martin's Four Roses.

WILBUR NELLA

MACK and WALKER

—IN—

"A PAIR OF TICKETS"

By WILBUR MACK

A Comedy with Original Music---Four People. Most Beautiful Stage Setting and Beautiful Wardrobe

New Act—Big Success at B. F. KEITH'S ALHAMBRA and PALACE, New York

Direction of HARRY WEBER

(Continued from page 16.)

FITGERALD and Marshall: Grand, Calgary, Can., 6-12.
FITZGIBBON, Bert: Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.
FITZGIBBON, Marie: Keith's, Phila.
FLANAGAN and Edwards: Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
FLAVILLA: Orph., Salt Lake City; Orph., Denver, 6-12.
FLOODS, Three: Temple, Detroit; Temple, Rochester, 7-12.
FOGARTY, Frank: Orph., 'Frisco, 6-12.
FORD, Bertie: Temple, Detroit, 7-12; Temple, Rochester 14-19.
FOREST Fire: Keith's, Columbus, 7-12; Keith's, Cleveland, 14-19.
FOY, Eddie, and Family: Orph., Denver; Orph., Colorado Springs, 7, 8; Orph., Lincoln, 10-12.
FRANCIS, Adeline: Keith's, Columbus, 7-12; Hipp., Youngstown, 14-19.
FRANCIS, Mae: Orph., Los Angeles, 6-12.
FRANCIS and Ross: Princess, Nashville, 10-12; Forsythe, Atlanta, 14-19.
FREEMAN and Dunham: Orph., Denver; Orph., Colorado Springs, 7, 8; Orph., Lincoln, 10-12.
GALLAGHER and Martin: Garrick, Wilmington, Del.; Keith's, Phila., 7-12; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19.
GALLETTI'S Monkeys: Palace, Chgo., 6-12; Keith's, Cleveland, 14-19.
GARCINETTI Brothers: Columbia, St. Louis.
GARDNER Trio: Orph., Minneapolis.
GAUTHIER and Devi: Orph., Los Angeles.
GAUTIER'S Toy Shop: Forsythe, Atlanta; Lyric, Birmingham, 7-9; Princess, Nashville, 10-12.
GEORGE, Edwin: Prospect, B'klyn.
GERMAINE, Herbert, Trio: Orph., Winnipeg; Grand, Calgary, 6-12.
GERRARD and Clark: Lyric, Birmingham, 6-8; Princess, Nashville, 10-12; Forsythe, Atlanta, 14-19.
GILLETTE, Lucy, Co.: Maryland, Balto.; Keith's, Wash., 7-12; Colonial, N.Y.C., 14-19.
GILLINGWATER, Claude, Co.: Orph., Minneapolis, 6-12.
GILSON and De Mott: Bijou, Savannah, 7-9; Orph., Jacksonville, 10-12; Victoria, Charleston, 14-16.
GIRARD, Harry, Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 7-12.
GIRL in the Moon: Palace, Chgo.; Maj., Milwaukee, 6-12.
GLADIATORS: Keith's, Boston.
GLOSE, Augusta: Colonial, N.Y.C.; Prospect, B'klyn, 14-19.
GOLDSMITH and Hoppe: Orph., Winnipeg.
GOLFING Girls: Bijou, Richmond, 7-9; Colonial, Norfolk, 10-12.
GORDON, John R.: Orph., 'Frisco; Orph., Oakland, 6-12.
GORDON, Paul: Colonial, N.Y.C.; Orph., B'klyn, 7-12.
GORDON and Ricca: Garrick, Wilmington, Del.
GORDONE, Robbie: Keith's, Phila.; Keith's, Cleveland, 14-19.
GORMAN, Frank W.: Prospect, B'klyn.
GRAPEWIN, Charley, Co.: Bushwick, B'klyn; Orph., B'klyn, 7-12; Alhambra, N.Y.C., 14-19.
GRAY, Hoe Bee, and Summerville, Maryland, Balto.
GRAZERS: Temple, Detroit; Temple, Rochester, 7-12.
GREEN, Harry, Co.: Orph., Minneapolis; Orph., St. Paul, 6-12.
GRUBER'S Animals: Keith's, Boston; Keith's, Prov., 7-12; Bushwick, B'klyn, 14-19.
HAGAR and Goodwin: Bijou, Savannah, 7-9; Orph., Jacksonville, 10-12.
HALL, Nelson Laura: Orph., Omaha; Maj., Chgo., 6-12.
HALLEN and Fuller: Orph., Winnipeg, 6-12; Keith's, Indianapolis, 14-19.
HANLON, Bert: Alhambra, N.Y.C., 7-12.
HARMONY Trio: Orph., 'Frisco.
HARRAH, Roy, Troupe: Maj., Chgo., 6-12; Temple, Detroit, 14-19.
HARRIS and Manion: Bushwick, B'klyn; Keith's, Phila., 14-19.
HASKELL, Loney: Royal, N.Y.C., 14-19.
HAWKINS, Lew: Orph., Kansas City, 6-12.
HEATHER, Josie, Co.: Bushwick, B'klyn; Keith's, Phila., 7-12; Keith's, Wash., 14-19.
HELD, Anna: Orph., Kansas City, 6-12.
HELDER, Ruby: Orph., 'Frisco.
HERAS and Preston: Keith's, Cinti.; Keith's, Louisville, 14-19.
HERBERT'S Dogs: Keith's, Wash.; Prospect, B'klyn, 14-19.
HERBERT'S, Hugh, Co.: Maryland, Balto., 7-12.
HEREFORD, Beatrice: Shea's, Buffalo; Davis, Pittsburgh, 7-12; Temple, Detroit, 14-19.
HERMAN, Adelaide: Keith's, Indianapolis.
HERMAN, Al.: Maj., Milwaukee; Keith's, Dayton, 7-12; Keith's, Toledo, 14-19.
HIGHEST Bidder: Temple, Rochester; Orph., Montreal, 7-12.
HINES and Wilbur: Orph., Omaha; Orph., Minneapolis, 6-12.
HOFFMAN, Gertrude, in Sumurun: Orph., Seattle; Orph., Portland, Ore., 6-12.
HOLMES and Buchanan: Alhambra, N.Y.C.; Shea's, Buffalo, 14-19.
HONEY Boys: Keith's, Dayton; Keith's, Toledo, 7-12.
HORLICK Ensemble: Keith's, Boston, 14-19.
HOWARD, Charles, Co.: Keith's, Toledo, 7-12.
HOWARD and Fields: Victoria, Charleston, 7-9; Forsythe, Atlanta, 14-19.
HOWARD, Joseph and Clarke: Orph., Portland, Ore.
HOWARD, Kibbell and Herbert: Royal, N.Y.C.; Bushwick, B'klyn, 14-19.
HOWARD'S Ponies: Orph., Montreal; Keith's, Boston, 14-19.
HOWELL, George, Co.: Alhambra, N.Y.C.; Prospect, B'klyn, 7-12.
HUGHES, Mrs. Gene, Co.: Orph., Oakland; Orph., Los Angeles, 6-12.
HUNTING and Francis: Keith's, Wash.; Hipp., Youngstown, 7-12; Temple, Detroit, 14-19.
HYMER, John B.: Shea's, Toronto.
IDEAL: Alhambra, N.Y.C.
IMPERIAL Jiu Jitsu Troupe: Hipp., Youngstown; Keith's, Columbus, 7-12; Colonial, Erie, Pa., 14-19.
INTERNATIONAL Girls: Hipp., Youngstown; Keith's, Prov., 14-19.
JACKSON and Wahl: Orph., Montreal; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
JACKSON, Leo and Mae: Orph., Denver; Orph., Colorado Springs, 7-8; Orph., Lincoln, 10-12.
JAHNS, Three: Davis, Pittsburgh, 7-12.
JANIS, Elsie: Keith's, Wash.; Maryland, Balto., 7-12; Keith's, Phila., 14-19.
JARDON, Dorothy: Grand, Calgary, Can.; Orph., Seattle, 6-12.
JARROT, John, and Josephine Kernell: Alhambra, N.Y.C.
JEFFERSON, Joseph, Co.: Prospect, B'klyn, 7-12.
JEWEL'S Miniature Revue: Bushwick, B'klyn, 7-12.
KAJIYAMA: Forsythe, Atlanta; Orph., Jacksonville, 7-9; Bijou, Savannah, 10-12.
KEANE, J. M., Co.: Colonial, Erie, Pa.
KEANE Robert Emmett: Keith's, Cinti., 7-12; Keith's, Louisville, 14-19.
KEIT and De Mont: Victoria, Charleston, 7-9; Orph., Jacksonville, 14-16; Bijou, Savannah 17-19.
KELLY, Jamie: Orph., B'klyn.
KELLY, Walter C.: Orph., Memphis; Orph., New Orleans, 6-12.
KENO and Green, Alhambra, N.Y.C., 7-12.
KERVILLE Family: Keith's, Columbus, 7-12; Keith's, Cinti., 14-19.
KETCHUM and Cheatum: Keith's, Louisville; Forsythe, Atlanta, 7-12; Orph., Jacksonville, 14-16; Bijou, Savannah, 17-19.
KING and King: Forsythe, Atlanta, 7-12; Grand, Knoxville, 14-16; Orph., Chattanooga, 17-19.
KING, Maude, Co.: Maj., Milwaukee; Maj., Chgo., 6-12.
KINGSBURY and Lillian, Co.: Orph., Omaha, 6-12.
KINGSTON and Ebner: Shea's, Buffalo; Shea's, Toronto, 7-12; Orph., Montreal, 14-19.
KIRK and Fogarty: Palace,

MARY SHAW

IN VAUDEVILLE

Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist Direction ALF. T. WILTON

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

BERTHA CREIGHTON

In WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

LADY SEN MEI

Chinese Prima Donna

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Chgo.; Maryland, Balto., 14-19.
KITAMURAS: Orph., Portland, Ore.
KLASS and Bernie: Keith's, Indianapolis; Colonial, Erie, Pa., 7-12; Temple, Detroit, 14-19.
KNAPP and Cornalia: Shea's, Buffalo; Shea's, Toronto, 7-12; Temple, Hamilton, Can., 14-19.
KOKIN, Mignonette: Palace, Chgo., 6-12.
KRAMER and Norton: Alhambra, N.Y.C.; Prospect, B'klyn, 7-12; Keith's, Phila., 14-19.
KUMA, Tom: Forsythe, Atlanta, 7-12; Princess, Nashville, 14-16; Lyric, Birmingham, 17-19.
LADY Alice's Pets: Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
LADY Sen Mei: Alhambra, N.Y.C., 7-12; Keith's, Phila., 14-19.
LAMBERT and Frederick: Keith's, Louisville, 7-12.
LAMBERTI: Portland, Ore.
LAMONT'S Cowboys: Orph., Salt Lake City; Orph., Denver, 6-12.
LAMP, William, Co.: Royal, N.Y.C., 7-12.
LANGDON, Harry, Co.: Orph., Seattle; Orph., Portland, Ore., 6-12.
LANGTRY, Mrs.: Keith's, Phila.; Keith's, Wash., 7-12; Maryland, Balto., 14-19.
LA ROCCA, Roxy: Prospect, B'klyn.
LAUGHLIN'S Dogs: Prospect, B'klyn.
LA VINE, Edward: Orph., Omaha, 6-12.
LEIGHTONS, Three: Orph., Kansas City, 6-12.
LEIPZIG: Keith's, Dayton; Keith's, Louisville, 7-12; Colonial, Erie, Pa., 14-19.
LEITZEL: Orph., Oakland.
LE GROHS: Orph., B'klyn, 7-12.
LE HOEN and Dupreece: Orph., Salt Lake City, 6-12.
LEON, Great: Keith's, Dayton, 7-12.
LEON Sisters Co.: Orph., Kansas City; Orph., Omaha, 6-12.
LEONARD, Eddie, Co.: Maj., Chgo; Maj., Milwaukee, 6-12.
LEONARD, James, Co.: Prospect, B'klyn; Royal, N.Y.C., 7-12.
LEWIS & WHITE: Royal, N.Y.C., 14-19.
LEVY, Bert: Keith's, Cleveland; Keith's, Louisville, 7-12; Empress, Grand Rapids, 14-19.
LEWIS and McCarthy: Columbia, St. Louis; Orph., Memphis, 6-12.
LEWIS, Henry: Maryland, Balto.; Orph., B'klyn, 7-12; Colonial, N.Y.C., 14-19.
LEWIS, Sid: Forsythe, Atlanta; Princess, Nashville, 7-9; Lyric, Birmingham, 10-12; Orph., Chattanooga, 14-16; Grand, Knoxville, 17-19.
LIGHTNER and Alexander: Prospect, B'klyn; Maryland, Balto., 7-12; Alhambra, N.Y.C., 14-19.
LITTLE Stranger: Maryland, Balto.; Orph., Montreal, 14-19.
LOHSE and Sterling: Keith's, Wash.; Keith's, Phila., 14-19.
LONDONS, Four: Maj., Chgo.; Hipp., Youngstown, 7-12; Keith's, Columbus, 14-19.
LONG Tack, Sam, Co.: Orph., Memphis; Orph., New Orleans, 6-12.
LLOYD & Britt: Royal, N.Y.C., 14-19.
LOUGHLIN and Gaxton: Keith's, Phila.; Keith's, Wash., 7-12.
LOUGHLIN'S Dogs: Alhambra, N.Y.C., 7-12.
LOVE in the Suburbs: Orph., Salt Lake City, 6-12.
LUNETTE Sisters: Keith's, Prov.; Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
LUBOWSKA: Columbia, St. Louis; Orph., Memphis, 6-12.
LYONS and Yosco: Forsythe, Atlanta; Princess, Nashville, 7-9; Lyric, Birmingham, 10-12; Orph., Chattanooga, 14-16; Grand, Knoxville, 17-19.
LYRES, Three: Colonial, Erie, Pa.
MACK and Vincent: Columbia, St. Louis, 6-12.
MacFARLANE, George: Palace, N.Y.C.; Bushwick, B'klyn, 7-12.
MADDEN, Lew and Gene Ford: Davis, Pittsburgh; Keith's, Cinti., 7-12; Hipp., Youngstown, 14-19.
MANG and Snyder: Orph., 'Frisco, 6-12.
MANN, Sam Co.: Bushwick, 7-12.
MAREENA, Navarre and Mareena: Victoria, Charleston, 10-12; Bijou, Richmond, 14-16; Colonial, Norfolk, 17-19.
MARIE and Irene: Royal, N.Y.C.
MARIE, Dainty: Palace, N.Y.C.
MARTIN'S Four Roses: Prospect, B'klyn.
MARTINETTI and Sylvester: Colonial, Erie, Pa.; Davis, Pittsburgh, 7-12; Hipp., Youngstown, 14-19.
MARTINI and Maximilian: Orph., Chattanooga, 7-9.
MARTINS, Flying: Empress, Grand Rapids; Keith's, Toledo, 14-19.
MARYLAND Singers: Keith's, Wash.; Keith's, Phila., 7-12; Bushwick, B'klyn, 14-19.
MASON, Harry Lester: Bijou, Richmond, 7-9; Colonial, Norfolk, 10-12; Maryland, Balto., 14-19.
MASON, Keeler Co.: Keith's, Phila., 7-12; Orph., Montreal, 14-19.
MATTHEWS and Shayne Co.: Davis, Pittsburgh.
MAYO and Tally: Orph., Los Angeles, 6-12.
McCAVE, Levers and Pond: Lyric, Hamilton, Can.; Dominion, Ottawa, 7-12.
McCLOUD and Karp: Keith's, Louisville; Keith's, Cinti., 7-12.
McCONNELL and Simpson: Royal, N.Y.C., 14-19.
McCORMACK and Wallace: Grand, Calgary, Can.; Orph., Seattle, 6-12.
McDERMOTT, Billy: Orph., 'Frisco, 6-12.
McFARLAND, Marie and Mary: Royal, N.Y.C., 7-12.
McCULLOUGH, Carl: Maj., Chgo., 6-12.
McINTYRE and Heath: Orph., B'klyn; Keith's, Phila., 7-12; Temple, Detroit, 14-19.
McINTYRE, Frank, Co.: Keith's, Cinti.; Shea's, Toronto, 14-19.
McKAY and Ardine: Empress, Grand Rapids; Palace, Chgo., 6-12; Keith's, Columbus, 14-19.
McRAE and Clegg: Keith's, Columbus; Hipp., Youngstown, 7-12; Keith's, Toledo, 14-19.
McWATTERS and Tyson: Orph., Omaha, 6-12.
MEDLIN, Watson and Tower: Garrick, Wilmington, Del., 14-19.
MEEHAN'S Dogs: Keith's, Cinti.; Davis, Pittsburgh, 7-12; Keith's, Dayton, 14-19.
MELROSE, Bert: Temple, Rochester, 7-12.
MELVILLE, Mary: Temple, Detroit, 7-12; Temple, Rochester, 14-19.
MERCEDES: Shea's, Buffalo; Shea's, Toronto, 7-12.
MEREDITH and Snoozer: Lyric, Hamilton, Can.
MERIAN'S Dogs: Orph., B'klyn; Prospect, B'klyn, 7-12.
METROPOLITAN Dancers: Orph., Oakland, 6-12.
MEYAKOS Four: Bushwick, B'klyn; Alhambra, N.Y.C., 14-19.
MIGNON: Alhambra, N.Y.C.; Prospect, B'klyn, 7-12; Colonial, N.Y.C., 14-19.
MIJARES: Empress, Grand Rapids, 7-12.
MILES, Homer, Co.: Orph., Montreal.
MILLER and Vincent: Maj., Milwaukee; Maj., Chgo., 6-12.
MILLERSHIP, Florrie: Orph., Salt Lake City; Orph., Denver, 6-12.
MILO: Palace, N.Y.C.
MILTON and De Long Sisters: Empress, Grand Rapids; Keith's, Toledo, 7-12; Keith's, Columbus, 14-19.
MILTON, Walter, Co.: Columbia, St. Louis, 6-12.
MINIATURE REVUE: Prospect, B'klyn, 14-19.
MIRANO Brothers: Grand, Calgary, Can.; Orph., Seattle, 6-12.
MISHKA, Olga, Trio: Orph., Portland, Ore.
MONROE and Mack: Keith's, Indianapolis; Keith's, Louisville, 7-12; Keith's, Indianapolis, 14-19.
MONTGOMERY, M., Co.: Keith's, Wash., 14-19.
MOON and Morris: Keith's, Boston; Orph., Montreal, 7-12; Keith's, Wash., 14-19.
MOORE and Haager: Orph., Los Angeles.
MOORE, O'Brien and McCormick: Orph., Seattle; Orph., Portland, Ore., 6-12.
MORAN and Wiser: Royal, N.Y.C.
MORGAN, Dancers: Keith's, Toledo; Colonial, Erie, Pa., 7-12; Keith's, Cleveland, 14-19.
MORGAN, J. and B.: Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
MORI Brothers, Three: Keith's, Cinti., 7-12; Keith's, Indianapolis, 14-19.
MORLEY, Victor, Co.: Orph., Los Angeles.
MORRELL'S, B., Sextette: Orph., B'klyn; Colonial, N.Y.C., 7-12; Prospect, B'klyn, 14-19.
MORRIS, William, Co.: Orph., B'klyn; Colonial, N.Y.C., 7-12; Bushwick, B'klyn, 14-19.
MORRISSEY and Hackett: Keith's, Boston.
MORTON, Clara: Royal, N.Y.C.; Keith's, Boston, 7-12.
MORTON, Sam and Kitty: Palace, N.Y.C.; Keith's, Boston, 7-12.
MORTON and Glass: Keith's, Phila.; Orph., B'klyn, 7-12.
MORTON and Moore: Bushwick, B'klyn; Keith's, Prov., 7-12; Prospect, B'klyn, 14-19.
MORTON, Edward: Orph., Minneapolis; Orph., Omaha, 6-12.
MOSCONI Brothers: Colonial, N.Y.C.; Keith's, Wash., 7-12.
MULLEN and Coogan: Keith's, Toledo; Keith's, Cleveland, 7-12; Keith's, Cinti., 14-19.
MUNITIONS: Dominion, Ottawa; Temple, Hamilton, 7-12.
MURPHY, Frankie: Orph., Winnipeg; Grand, Calgary, 6-12.
MYRL and Delmar: Shea's, Buffalo; Shea's, Toronto, 7-12; Colonial, Erie, Pa., 14-19.
NAMBA Brothers: Keith's, Dayton.
NASH, George, Co.: Palace, N.Y.C.
NATALIE and Ferrari: Temple, Detroit, 7-12; Temple, Rochester, 14-19.
NATALIE Sisters: Orph., Minneapolis, 6-12.
NAVARRE, Natalie: Colonial, Norfolk, 6-8; Bijou, Richmond, 10-12.
NAVASSAR Girls, Sixteen: Forsythe, Atlanta, 7-12; Victoria, Charleston, 14-16.
NEDERVELD'S Baboons: Temple, Rochester; Keith's, Toledo, 7-12; Empress, Grand Rapids, 14-19.
NESBIT Evelyn and Jack Clifford: Orph., Oakland; Orph., Sacramento, 7-8; Orph., Stockton, 9-10; Orph., 'Fresno, 11-12.
NEW Producer: Keith's, Prov.
NICHOLS, Nellie V.: Orph., Memphis; Orph., New Orleans, 6-12.
NONETTE: Orph., Kansas City, 6-12.
NORDSTROM, Frances, Co.: Keith's, Prov.
NORDSTROM, Marie: Palace, Chgo., 6-12.
NORTH, Frank, Co.: Maryland, Balto.; Colonial, Erie, Pa., 7-12; Keith's, Dayton, 14-19.
NORTON, Ruby and Sammy Lee: Colonial, N.Y.C.; Keith's, Wash., 7-12; Maryland, Balto., 14-19.
NORVELLES: Dominion, Ottawa, 7-12.
NUGENT, J. C., Co.: Forsythe, Atlanta, 7-12; Maryland, Balto., 14-19.
ODIVA: Maj., Chgo.; Keith's, Toledo, 7-12; Hipp., Youngstown, 14-19.
O'DONNELL and Blair: Royal, N.Y.C.
OLCOTT, Charles: Keith's, Boston; Colonial, N.Y.C., 7-12; Keith's, Phila., 14-19.
OLD Homestead Eight: Keith's, Wash., 7-12; Alhambra, N.Y.C., 14-19.
OLGA: Maj., Chgo.; Maj., Milwaukee, 6-12.
OLIVER and Olp: Palace, N.Y.C.; Prospect, B'klyn; Keith's, Boston, 7-12; Keith's, Prov., 14-19.
O'NEIL, Dee: Keith's, Indianapolis; Keith's, Dayton, 14-19.
ORTH and Dooley: Keith's, Prov.; Keith's, Phila., 7-12.
ONRI, Belle: Royal, N.Y.C., 7-12.
ONRI, Jack: Orph., Winston-Salem, N.C., 6-8; Roanoke, Roanoke, Va., 10-12; Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19.
ORANGE Packers: Keith's, Cinti.; Keith's, Indianapolis, 7-12; Keith's, Louisville, 14-19.
OXFORD Trio: Keith's, Boston, 7-12.
PAKA, Toots, Co.: Orph., Memphis; Orph., New Orleans, 6-12.
PALFREY, Hall and Brown: Keith's, Phila., 7-12; Royal, N.Y.C., 14-19.
PALMER, Gaston: Empress, Grand Rapids; Keith's, Toledo, 7-12; Keith's, Columbus, 14-19.
PARRY, Charlotte, Co.: Keith's, Louisville; Columbia, St. Louis, 6-12.
PASSION PLAY of Washington Square: Colonial, N.Y.C.; Keith's, Boston, 14-19.
PATRICK'S: Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.
PAUL, Le Van and Dobbs: Orph., Seattle; Orph., Portland, Ore., 6-12.
PAYNE and Nelmyer: Orph.,

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Direction GENE HUGHES

New Orleans; Shea's, Buffalo, 14-19.
PEACHES, Six, and a Pear: Princess, Nashville, 14-16; Orph., Chattanooga, 17-19.
PETTICOATS: Empress, Grand Rapids; Keith's, Cinti., 14-19.
PIERLO and Schofield: Palace, Chgo.; Hipp., Youngstown, 14-19.
PISANO and Bingham: Victoria, Charleston, 10-12; Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19.
PRIMROSE Four: Temple, Rochester, 7-12.
PRUETTE, William and Co.: Orph., New Orleans.
PUCK, Harry and Eva: Hipp., Youngstown; Keith's, Indianapolis, 7-12.
QUIGLEY and Fitzgerald: Maj., Chgo.; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
QUIROGA: Temple, Detroit; Temple, Rochester, 7-12.
RAYMOND and Caverly: Keith's, Wash.
REESE and Basse: Orph., Kansas City.
REGEL, Dorothy: Hipp., Youngstown; Keith's, Indianapolis, 7-12; Keith's, Louisville, 14-19.
REISNER and Gores: Orph., Winnipeg; Grand, Calgary, 6-12.
REYNOLDS and Donegan: Orph., Salt Lake City; Orph., Denver, 6-12.
RHOADES, Mack Major: Orph., Oakland; Orph., 'Frisco, 6-12.
RICE, Andy: Hipp., Youngstown, 7-12.
RIGGS, Ralph and Katherine Witchie: Colonial, N.Y.C.
RING, Julie, Co.: Orph., St. Paul; Orph., Winnipeg, 6-12.
RIVES and Harrison: Shea's, Buffalo; Shea's, Toronto, 14-19.
ROCHEZ Monkeys: Orph., New Orleans.
ROCK, William and White: Orph., 'Frisco; Orph., Oakland, 6-12.
ROCKWELL and Woods: Alhambra, N.Y.C.
RONEY and Bent: Lyric, Birmingham, 7-9; Princess, Nashville, 10-12; Forsythe, Atlanta, 14-19.
ROSE, Julian: Orph., New Orleans; Keith's, Wash.
ROSHANARA: Orph., Salt Lake City, 6-12.
ROVER, Al., and Sister: Orph., Montreal, 14-19.
RUDOLPH, Henry G.: Bijou, Savannah, 7-9; Orph., Jacksonville, 10-12; Victoria, Charleston, 14-16.
RUSSELL, Lillian: Orph., Kansas City; Maj., Milwaukee, 6-12.
RYAN and Lee: Orph., Los Angeles.
RYAN and Tierney: Shea's, Buffalo; Orph., B'klyn, 7-12; Colonial, Erie, Pa., 14-19.
ST. DENIS, Ruth, Co.: Palace, N.Y.C.
SALES, Chick: Orph., 'Frisco; Orph., Oakland, 6-12.
SABINA, Vera, Co.: Keith's, Cleveland, 7-12; Orph., B'klyn, 14-19.
SAINT and Sinner: Orph., Memphis.
SAMUELS, Ray: Maj., Milwaukee; Columbia, St. Louis, 6-12.
SANSONE and Delilah: Davis, Pittsburgh; Keith's, Dayton, 7-12.
SANTEY Brothers: Colonial, Norfolk, 14-16; Bijou, Richmond, 17-19.
SANTLEY and Norton: Keith's, Phila.; Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.
SCHEFF, Fritzi: Keith's, Louisville, 7-12; Temple, Rochester, 14-19.
SCHIAVONI Troupe: Orph., Omaha.
SCHMETTENS: Alhambra, N.Y.C.; Prospect, B'klyn, 7-12; Bushwick, B'klyn, 14-19.
SCOTCH Lads and Lassies: Bushwick, B'klyn; Keith's, Boston, 7-12; Colonial, N.Y.C., 14-19.
SCOTT and Keane: Orph., B'klyn, 7-12; Royal, N.Y.C., 14-19.
SHARP and Turke: Grand, Calgary, Can.; Orph., Seattle, 6-12.
SHAW, Mary, Co.: Orph., Salt Lake City; Orph., Denver, 6-12; Keith's, Cleveland, 14-19.
SHERMAN and Uttry: Keith's, Columbus; Maryland, Balto., 7-12.
SHARROCK'S: Keith's, Columbus, 7-12; Keith's, Toledo, 14-19.
SHOEMAKER, Dorothy, Co.: Grand, Calgary, Can.; Orph., Seattle, 6-12.
SHONE, Hermine: Colonial, Erie, Pa.
SIMON, Louis, Co.: Keith's, Cleveland, 14-19.
SIMMS, Willard, Co.: Keith's, Phila.; Garrick, Wilmington, Del., 7-12.
SINGER and Zeigler Twins: Orph., Salt Lake City, 6-12.
SMALLEY, Ralph: Orph., Montreal.
SMITH, Irene and Bobby: Keith's, Dayton.
SMITH and Austin: Orph., Oakland, 6-12.
SOCIETY Buds: Forsythe, Atlanta.
SONG Revue: Keith's, Columbus.
SPELLMAN'S: Princess, Nashville, 7-9; Lyric, Birmingham, 10-12; Orph., Chattanooga, 14-16; Grand, Knoxville, 17-19.
STAINE'S Circus: Orph., Salt Lake City, 6-12.
STANLEY: Aileen: Keith's, Dayton, 14-19.
STANLEY, Stan, Trio: Keith's, Indianapolis.
STATUES, Five: Prospect, B'klyn; Keith's, Phila., 7-12; Keith's, Wash., 14-19.
STEPHENS, Bordeaux, Co.: Orph., Chattanooga, 7-9; Orph., Knoxville, 10-12; Forsythe, Atlanta, 14-19.
STEVENS and Falke: Orph., Winnipeg; Grand, Calgary, 6-12.
STEWART and Donohue: Keith's, Cinti.; Empress, Grand Rapids, 7-12.
STEWART, Misses: Colonial, Norfolk, 7-9; Bijou, Richmond, 10-12.
STONE and Hayes: Orph., Omaha.
SULLIVAN, Arthur Co.: Orph., Winnipeg; Grand, Calgary, 6-12.
SULTANA'S: Orph., St. Paul, 6-12.
SYLVESTER and Vance: Colonial, Erie, Pa., 14-19.
TALLMAN: Keith's, Indianapolis.
TANGO Shoes: Shea's, Toronto; Davis, Pittsburgh, 14-19.
TANGUAY, Eva: Prospect, B'klyn; Bushwick, B'klyn, 7-12.
TAYLOR, Eva, Co.: Orph., Los Angeles, 6-12.
TELEPHONE Tangle: Orph., New Orleans.
TEMPEST, Marie and Melville Ellis: Keith's, Boston.
TERRY, Neilsen Phyllis: Palace, Chgo.
THORNTON, James and Bonnie: Orph., B'klyn, 7-12; Alhambra, N.Y.C., 14-19.
THURBER and Madison: Orph., Kansas City, 6-12.
TIGHE, Harry, and Sylvia Jason: Orph., B'klyn; Keith's, Boston, 7-12; Keith's, Prov., 14-19.
TOGAR and Geneva: Bushwick, B'klyn, 7-12; Colonial, N.Y.C., 14-19.
TOM Boys, Two: Columbia, St. Louis.
TONEY and Norman: Orph., 'Frisco; Orph., Sacramento, 7-8; Orph., Stockton, 9-10; Orph., Fresno, 11-12.
TOWER and Darrell: Maryland, Balto., 7-12; Prospect, B'klyn, 14-19.
TOYO Troupe: Keith's, Prov.
TRAVERS, Noel and Irene Douglas: Prospect, B'klyn, 7-12.
TUSCANO Bros.: Orph., Oakland; Orph., Sacramento, 7-8; Orph., Stockton, 9-10; Orph., Fresno, 11-12.
UMBERTO and Sacchetta: Orph., St. Paul; Orph., Winnipeg, 6-12.
VADIE, Mlle., and Girls: Keith's, Louisville, 7-12; Keith's, Indianapolis, 14-19.
VALLECITA'S Leopards: Keith's, Dayton.
VALENTINE and Bell: Orph., Minneapolis, 6-12.
VAN, Billy B., Co.: Keith's, Louisville; Orph., Memphis, 6-12.
VAN and Bell: Orph., 'Frisco; Orph., Oakland, 6-12.
VAN and Schenck: Temple, Rochester; Shea's, Toronto, 14-19.
VAN Cleve and Pete: Keith's, Toledo; Empress, Grand Rapids, 7-12.
VANDERBILT and Moore: Maj., Chgo.; Columbia, St. Louis, 6-12.
VAN DYKE: Keith's, Cinti.
VAN HAMPTON and Schreiner: Orph., Winston-Salem, N. C., 7-9; Roanoke, Roanoke, Va., 10-12.
VAN STUDIFORD, Grace: Colonial, N.Y.C.
VASCO: Orph., B'klyn; Bushwick, B'klyn, 7-12; Garrick, Wilmington, Del., 14-19.
VEOLA, Helen: Bijou, Richmond, 7-9; Colonial, Norfolk, 10-12.
VINCENT, Claire, Co.: Prospect, B'klyn.
VOX, Valentine: Garrick, Wilmington, Del.
WALTHOUR, Bobby: Orph., Chattanooga, 7-9; Grand, Knoxville, 10-12; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19.
WAR Brides: Colonial, Norfolk, 10-12; Forsythe, Atlanta, 14-19.
WATSON, Kate: Keith's, Prov., 14-19.
WATSON Sisters: Keith's, Toledo; Empress, Grand Rapids, 7-12.
WATER Lillies, Six: Forsythe, Atlanta, 7-12; Bijou, Savannah, 14-16.
WEBB: Harry: Roanoke, Roanoke, Va., 7-9.
WEBER and Fields: Keith's, Cleveland; Keith's, Cinti., 7-12; Keith's, Wash., 14-19.
WEBER, Dolan and Frazer: Orph., Memphis, 6-12.
WEEKS, Marion: Keith's, Indianapolis, 7-12; Keith's, Louisville, 14-19.
WEIMERS and Burke: Orph., New Orleans.
WELCH, Ben: Colonial, N.Y.C.
WELCH, Healy and Montrose: Bushwick, B'klyn.
WELCH'S, E., Minstrels: Princess, Nashville, 7-9; Orph., Chattanooga, 14-16.
WHEELER, B. and B.: Orph., Montreal, 7-12.
WHEELER, Bert, Co.: Orph., St. Paul.
WHIPPLE, Huston, Co.: Orph., Salt Lake City, 6-12.
WHITE and Clayton: Orph., B'klyn.
WHITE, Carolina: Orph., Omaha; Palace, Chgo., 6-12.
WHITE, Hussars, Nine: Hipp., Youngstown, 7-12; Keith's, Dayton, 14-19.
WHITE, Porter J., Co.: Keith's, Indianapolis; Keith's, Cinti., 7-12; Keith's, Columbus, 14-19.
WHITESIDE, Ethel, Co.: Bushwick, B'klyn, 7-12.
WHITING and Burt: Orph., St. Paul; Orph., Omaha, 6-12.
WILDE, Mr. and Mrs.: Garrick, Wilmington, Del., 7-12.
WILLIAMS and Wolfus: Palace, Chgo.
WILLIAMS, Elsie, Co.: Maj., Chgo.; Hipp., Youngstown, 7-12; Keith's, Indianapolis, 14-19.
WILLIS and Nash: Garrick, Wilmington, Del.
WILMER, Walter, Co.: Keith's, Cleveland, 7-12; Keith's, Toledo, 14-19.
WOOD, Britt: Forsythe, Atlanta; Orph., Jacksonville, 7-9; Bijou, Savannah, 10-12; Lyric, Birmingham, 14-16; Princess, Nashville, 17-19.
WORTH and Brice: Orph., Winnipeg.
WRIGHT and Dietrich: Keith's, Prov., 14-19.
WUERNTZ, Flying: Orph., Minneapolis.
WYNN, Bessie: Shea's, Toronto; Orph., St. Paul, 6-12; Keith's, Boston, 14-19.
YARDY'S, Les: Orph., Los Angeles, 6-12.
ZEDA and Hoot: Maryland, Balto., 7-12.
ZORA, Gara: Orph., Minneapolis, 6-12.

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Personal Direction of E. F. ALBEE

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Direction Jenie Jacobs

HARRY BERESFORD

NOW IN VAUDEVILLE

BLANCHE RING

STARRING

Under the direction of OLIVER MOROSCO

ETHEL BRENDA

CLIFTON and FOWLER

Offering "THE SAINT AND THE SINNER"

Direction EVELYN BLANCHARD.

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

MOTION PICTURES

WILLARD HOLCOMB—Editor

COMMENT AND SUGGESTION

Adolph Zukor, president of the Famous Players Film Company, has some interesting views on the development of the photoplay and the trend of its future evolution. Tracing the development of the silent drama through its early stages, he shows that its growth has been very similar to that of the legitimate stage drama. He said:

"Amid the chaotic fluctuations to which the gigantic size and the sudden growth of the motion picture industry inevitably subject it, there are certain well-defined indications of the future trend of screen events from which it is comparatively easy to forecast at least a few of the steps which will be taken by film producers during the year 1916. A hasty gallop through the history and development of the stage play during the last twenty-five years, and a brief glance at the trend of motion picture events would seem to indicate a rather startling parallel. Although it is somewhat difficult to trace an exact conformity between two subjects that differ radically in length of duration, still despite the disparity of the span of years the similarity of tendency is marked.

"The first phase of the theatrical development was the Indian drama, and this was followed by a flood of melodramas, which depended upon the mechanical thrill for their chief attraction, and this, in turn, by the military drama in all its glory, and this again by the society drama.

"How strikingly the history of the motion picture adheres to this same line of development. As soon as it was discovered that the moving picture could be spun out into a continuous story there was a flood of frontier pictures of Indians and cowboys in every possible variation; this was followed by sensational plays, in which camera trickery figured to a large extent, and when this palled on the public the Civil War paid a heavy toll to the genius of the moving picture producer. The advent of the society drama finds its explanation in the appearance of the feature film companies. There had been several great feature productions of a somewhat spectacular nature imported into this country, but it was not until three years ago that the four and five reel adaptations of accepted stage successes became a real institution. It was not until then that the society drama appeared.

"The development of the style of acting can be traced in the same manner, showing the similarity of evolution between the stage and the screen. At the present time the manner of expressing emotion in the two fields is practically the same, although the screen style still has to undergo a certain refinement before it can reach a par with its older brother of the stage.

"Another curious parallel between the stage and the screen is the difference of attitude concerning the popularity of the male star as against the female. During the early development in both fields the man was the superior attraction, but with the advent of the more emotional plays on both stage and screen the woman star has come into her own, until now she forces the male to take a secondary position with one or two exceptions.

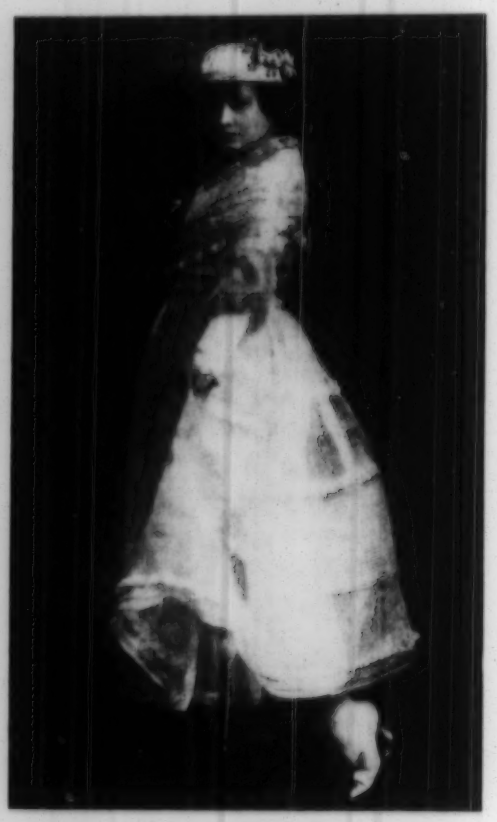
"Whether or not the similarity of trend will be carried to its logical conclusion in both fields, and the ingenue give way to the emotional actress, remains to be seen. Judging, however, by the exactness with which the parallel has been followed in all other instances, it seems logical to assume that whether or not she totally supplants the ingenue, the emotional actress will gain constantly in popularity.

"There is every indication that the strongly dramatic photoplay, which must not be confused with the luridly sensational film, will increase in popularity during the year 1916, and that the less virile stories will be on the wane. Though there is no question that adaptations of stage successes and strong novels will continue to be produced, there is an unmistakable tendency to go straight to the trained scenario writers for plays written especially for the screen—a tendency which will undoubtedly meet with general approval.

"It is equally safe to predict that the year will see the presentation of at least a few big spectacular productions, such as 'The Eternal City' and 'The Birth of a Nation.' The success of these photoplays has demonstrated that the public, if not surfeited with big spectacles, welcomes these superplays."

Jesse L. Lasky, the Los Angeles commuter, also president of the Jesse L. Lasky Feature Play Company, arrived in New York from the Coast last week and had many interesting things to say relative to conditions in what he styled the moving picture capital of the world. The most important fact he had to disclose was the news of a combination that has been formed by all the moving picture companies of Los Angeles for mutual protection. The new organization is called The Moving Picture Producers' Association. Speaking of this new combine and that which brought it into being, Mr. Lasky said:

"For some unknown reason the city of Los Angeles and the newspapers started an attack against the moving picture industry as a whole and in particular the companies operating in Los Angeles and its vicinity. This agitation became so acute that a number of the manufacturers were seriously con-



EDNA MAYO, AS MARY PAGE—(ESSANAY).

sidering sacrificing their whole investment in the West and moving lock, stock and barrel to some other locality where conditions were more favorable and where the benefits derived from the industry were more appreciated.

"A number of us, however, decided that we were not going to be driven away without a fight and it was for this reason, principally, that the new association or combine was brought into being. Our object at the time the association was formed was for the express purpose of combating this unfair and unjust newspaper attack and to endeavor to change the adverse attitude of the city administration. But this object was made unnecessary in a peculiar manner. As soon as other cities in California learned of the dissatisfaction that was rife in Los Angeles we were flooded with letters, telegrams and delegations from other cities trying to persuade us to locate in their vicinity. They came primed with statistics to show that their localities had more clear days than Los Angeles, less fog and less rain and they offered not only large sites but, in many cases, offered to build complete studios and plants after our own plans and specifications. These offers came from San Francisco, Oakland, Santa Cruz, Redland City, and many other localities in all parts of California. But as soon as the city of Los Angeles realized that there was a chance of the whole moving picture industry moving away there was a radical change of feeling. We were wined and dined and for two weeks there was hardly a day went by in which there was not a luncheon or a dinner from some one of t'e many commercial bodies, in which they assured us that they would do everything in their power to aid us and keep us in Los Angeles. They had suddenly realized that a business which brought their merchants between twenty-five and thirty million dollars each year was too valuable to lose. You must remember that there are about 15,000 people employed by the moving picture companies operating on the coast, the majority of which are in Los Angeles or use Los Angeles as the place where they spend their money.

"So the association, having lost its primary object, was forced to fall back on the other subjects that it hoped to remedy. One of the most important of these was the standardizing of the cost of production in so far as was possible. The new combine will prevent the actors and actresses from jumping contracts, it will prevent one company from taking stars from another company, and it will, I believe, bring salaries down to a normal basis. With the elimination of the keen competition salaries must naturally fall to normal."

Mr. Lasky then went on to tell in detail of the rapid strides that the industry was making on the Coast and how expansion of both studio and plant was the order of the day. He said:

"Every company now operating on the Coast is increasing its facilities and increasing production. All of the studios are being increased both as to number, size, and equipment, and the companies are putting on more directors and engaging more stars. Even some of the smaller companies now have anywhere from two to three stars that they are paying over $1,000 per week, and it is my belief that there are at least thirty stars in Los Angeles at the present time who are receiving that amount of money. The Lasky studio has expanded in the course of two years from a small garage to a plant covering ten acres and representing an investment of $200,000. Other companies are expanding at a proportionate rate.

"Another interesting phase of the development out there is that the producers have come to realize that the play is the thing. They have tried beautiful costumes, wonderful settings, both interior and exterior, they have used sensation and thrills and trick photography. All these satisfied for the time being, but their vogue soon passed, and now they have been made to realize that the story is the foundation upon which they must base their success. They have found that the public will not come to see a big star irrespective of her reputation, unless she has something interesting to do. They have got to have big stories, and I believe every company now operating on the Coast realizes the importance and the necessity of procuring the right kind of material. It has taken them a long while, but the knowledge has sunk in at last.

"An interesting development along this line is the fact that before the end of this week I will have sold the dramatic rights to 'The Cheat,' the moving picture in which Fanny Ward starred recently. I have received attractive offers from two of the largest dramatic producers in New York, and the only thing that is delaying the matter is to decide which firm to give it to. This is completely reversing the usual process, and is the first time that a play has been adapted from the screen. Fanny Ward will star in the stage version, and the cast will include two or three of the other people who appeared in the picture.

"Before closing I want to say a word in regard to how the appeal to contribute to the $1,000,000 Endowment Fund of the Actors' Society of America was received on the Coast. As soon as this appeal came in campaigns were organized at all of the Coast studios, and I believe that the amount that will be sent East from the moving picture industry will be close to $100,000."

JEAN SOTHERN,
Dainty Film Star, Who Returns to the Screen After a Vaudeville Tour.

MIRRORVALE, L. I.

Clifford B. Harmon Plans a Film City Alongside of Woodside

Clifford B. Harmon, the suburban real estate operator and president of the Mirror Films, Inc., put through a deal to-day whereby the Mirror Company becomes owner of a large acreage adjoining its motion picture studio plant at Glendale, Long Island, with the intention of erecting a film city. The property was bought from the Glendale Development Company and is said to have involved $150,000.

This purchase makes the Mirror Company owner of property running from Martin Avenue along Myrtle Avenue to Louisa Place, thence to Union Avenue, and thence to Rockaway branch of the Long Island Railroad, which it skirts for a distance of 713 feet. The line of the property leaves the railroad and runs back to the corner of Myrtle Avenue and Martin Avenues. A station on the Long Island Railroad will be built to conform to the general architecture of the company's proposed buildings at the spot which is now known as Woodside station.

It is the intention of the company to build the place up as fast as the various structures are needed and with all the buildings necessary to house the varied activities of a big film concern, there will still be room for the company to put up a village for picture taking if wanted. The development of the property which will be called "Mirrorvale" will be left largely in the hands of Mr. Harmon, who will work with picture experts to advise him on technical details. The plant already built and in operation on the large plot of ground originally purchased for the company is expected to house the company and its employes for some months to come, but the plans will be ready early in the Spring for the start on additional buildings.

NEW WORLD MANAGER

Arthur May Spiegel Succeeds Louis J. Selznick at the Head

Formal announcement is made by Milton C. Work, chairman of the executive committee of the World Film Corporation, of the absorption by that company of the Equitable Motion Pictures Corporation. Eight hundred thousand dollars additional capital has been provided. Arthur May Spiegel, formerly president of Equitable, will head the new combination. Louis J. Selznick, former vice president and general manager of the World Film, cancelled his contract and resigned those positions. He proposes, however, to engage in the manufacture of pictures and will thoroughly cooperate with the new management in the future development of the business.

CALVERT FILMING "BEYOND THE LAW"

To obtain a faultless filming of "Beyond the Law," taken from Henry Oyen's "The Snowburner Pays," in *Adventure Magazine*, Director E. H. Calvert and a troupe of Essanay players have left for Virginia, Minn., the mine country, which is practically the original setting for Oyen's novels.

The headquarters of the Essanay players will be at the Edward Hines Lumber Company camp, and the filming in that locality will take at least a week. Dogs and sledges have been obtained from the Hudson Bay Company. Deep snow is lying over the entire territory, nature having created an ideal set for the play.

E. H. Calvert, besides directing, will take the part of "The Snowburner." Among the players are Marguerite Clayton, Arthur Bates, Anne Leigh, and Camille D'Arcy.

FAMOUS PLAYERS RELEASES

Mary Pickford's First Seven-Reel Picture "Poor Little Peppina," Heads the List

For the first time since the formation of the Paramount Pictures Corporation, the Famous Players Film Company will release through that distributing company, during the month of March, a seven-reel production of "Poor Little Peppina," in which Mary Pickford is starred. This subject also marks the first film in which Miss Pickford has appeared since the organization of the Famous Players-Mary Pickford Company, in the productions of which she retains a half interest.

In addition to this seven-reel subject, the Famous Players will release three other photoplays, "The Man Who Found Himself," starring Jack Barrymore; "The Longest Way Round," starring Hazel Dawn, and "Audrey," in which Pauline Frederick appears in the title-role. The appearance of these four stars on the screen within a single month, again lays emphasis upon the stellar strength of the producing concern in whose films they are starred.

TO ANNEX THE ZOO

Highland Film Co., Proposes to Preserve Cincinnati's Celebrated Park

CINCINNATI, O. (*Special.*)—The purchase of the Cincinnati Zoological Gardens by the Highland Film Corporation and the erection of a "movie city" on ground adjoining the Zoo, was a proposition submitted to the Zoo Commission at a meeting in the Business Men's Club. If the commission approves the proposition, the gardens will be bought from the owners, The Cincinnati Traction Company. The details of the proposed purchase have been practically completed. A price of $400,000 has been named, it is understood.

The plan includes outright purchase of the Zoo, animals and equipment, and also the purchase of an additional ten acres of ground adjoining the Zoo on the north. Upon this ground will be built a "movie city." These details were given in a formal statement read to the commissioners by H. C. Hubbell, who is negotiating the purchase. The statement was signed by James T. Ford, president of the Highland Film Corporation.

Chairman August Herrmann of the commission announced that the plan would have careful consideration and a decision would be announced soon. It is understood that the commission's approval will be given.

In view of the present plans, the Highland company will not take up its option on the large tract in Ft. Thomas. Plans for erecting studios there were halted when it became known that there was a possibility of securing the Zoo.

In his statement to the commission Mr. Hubbell said that it was the purpose of his concern to continue operation of the Zoo as an educational amusement resort. Extensive improvement of the Zoo proper also is promised.

BUHLER DIRECTS BENEFITS

The second regular business meeting of the Lubin Beneficial Association was held on Wednesday evening, Jan. 26. There were 112 members present. Mr. Pratt, the newly elected president, was presented with a basket of flowers and a gavel. Recording secretary Miss Cozette Douglass made the presentation speech. The way things have started it looks as though this is to be the banner year of the association, and entertainments are planned under direction of Richard Buhler, the dramatic and screen star.

An address by Jack Pratt upon the future plans of the association received enthusiastic applause.

NEW KALEM COMEDIES

Wednesday Release on General Film Programme to be "Ethel Teare"

The Kalem Company announces a new Wednesday release on the General Film Company programme. The space on the programme hitherto occupied by a two-reel drama will, on Feb. 16, be taken by a single-reel comedy release. The subjects will feature Ethel Teare, who has been seen to such advantage for the past year in "Ham and Bud" comedies. Miss Teare has gained a large following among picture fans, and evidences of her popularity with exhibitors which reached the Kalem Company caused the officials to inaugurate the new line of comedies.

A capable comedy company will support Miss Teare in the new subjects, with Jack MacDermott among the well-known Kalem fun-makers who will be seen. "A Molar Mix-Up" is the subject which will start the new line on Feb. 16. In this initial release Bud Duncan is also prominent. The story is one of mixed couples and jealousies, with a dentist's home the seat of the trouble.

WOULD BAR U. S. FILMS

Britain Hopes to Keep Down Imports, Including Even Raw Stock

LONDON (*Special*).—The Government Committee on War Economies has recommended a prohibition against importation of cinema films and that the Government adopt the idea. This would also include raw stock, so that British producers who rely for films entirely on America soon would be compelled to suspend operations.

Such a measure would be exceedingly unpopular because American films provide the chief attraction in the moving picture houses here, which have been doing an enormously increased business since the war began.

NEW LUBIN STUDIOS

Extensive Improvements to Meet the Demands for Increased Production

Extensive alterations are being made at both of the Philadelphia studios of the Lubin Company, which will greatly facilitate their work as soon as completed. The studio at Twentieth Street and Indiana Avenue is being completely remodeled, and an extensive lighting plant installed, so that in the future there need be no fear of cloudy days. The studio at Sixteenth Street and Glenwood Avenue is to have a new sectional glass roof and a complete new lighting plant.

In the future Director Jack Pratt and his company will occupy the Glenwood Avenue studio, while Directors Kaufman, Terwilliger, Greene, and others will be quartered at the Indiana Avenue plant. Edgar Lewis and his company will make pictures in Georgia for the balance of the Winter. Jack Pratt is at present working on a Daniel Carson Goodman scenario, called "Her Bleeding Heart," and on the completion of the alternations Director Kaufman will begin work on an adaptation of Clyde Fitch's play, "The Woman in the Case," now being made by Anthony P. Kelly.

The Lubin Company have recently entered into an agreement with one of America's greatest fiction writers, and will soon present his work on the screen.

LESSER'S LOCAL AGENCY

Sol Lesser, of Los Angeles and San Francisco, operating as the All-Star Features Distributors, has recently opened an office at 218 West Forty-second Street, to act as the distributing center for "The Ne'er-Do-Well," by Rex Beach, which he recently bought for distribution on the State's rights plan.

HELEN FULTON.

HELEN FULTON'S DISCOVERY

Helen Fulton, who made a hit as Amelia in the Edison feature of "Vanity Fair" with Mrs. Fiske, and whose next picture will be in support of Holbrook Blinn, is writing a history of the moving picture industry.

Miss Fulton says: "When I decided to leave the dramatic stage for the pictures I wanted to find out all I could about them, their origin, their progress—but, singularly enough, although the pictures are something everyone is interested in, very little has been written about them. For weeks I haunted the libraries and read books of reference, until finally in a book of early Chinese history I found a description of the first moving picture. In those early days the Chinese rulers had the historical events of their times printed on long strips of paper, strongly resembling the films of to-day. These strips were slowly unrolled by hand before a magnifying glass and used for instructive purposes in the schools. These "films" were sometimes five to ten thousand feet long and took a week to unroll."

"I find it more difficult to trace the development of the moving picture director, but I believe Nero started the school of realism when he burned Rome to see what a beautiful picture it would make."

CHICAGO FILM FACTS

La Salle Theater Becomes a One-Day Picture House at Last

CHICAGO (*Special*).—The La Salle Theater, which began by running feature films a month, has gradually become a one-day picture house. The new policy started Jan. 31. "The Salamander" was the last picture presented at that house for a full week. That film moved to the Bijou Dream, where it is playing its second week stand in the Loop.

The Central Film Company has secured Albert Chevalier in "The Bottle." Anna Lawlin, in "The Ordeal," has been secured by the same concern for four States. This picture is not permitted in Chicago.

Major L. C. Funkhouser made an address at the Chicago Athletic Club last Friday night in which he told of the censorship of pictures, giving a very interesting talk.

"The Birth of a Nation" closed last Saturday at the Colonial and Pavlova opened there this week.

E. E. MEREDITH.

THE TRUST IS BUST

Final Decree in the Dissolution Suit Against the Licensed Films

The final step in the Government's suit against the General Film Company as a corporation in restraint of trade, brought under the Sherman Anti-Trust law, was brought about in Philadelphia last week by Judge Dickinson in the United States District Court by the filing of an injunction restraining it from enforcing license patents and other inter-connecting agreements among the various companies constituting the General Film.

The government suit was brought three years ago, but most of the evils complained of by the Federal authorities were remedied by the defendant company before the suit could be brought to trial. The filing of the injunction makes it impossible for the defendant company to re-enter its agreement and start a new combine. The decree is made effective Feb. 24. The cost of the suit are to be paid by the defendant companies constituting the combine with the exception of the Melies Company, which Judge Dickinson declared had no part in the conspiracy to restrain trade.

LASKY WINS VALESKA

The suit of the Jesse L. Lasky Feature Play company against William Fox, relative to the services of Valeska Suratt, was decided recently by Justice Hotchkiss in the Supreme Court of New York in favor of the plaintiffs.

DOROTHY GISH, KATE BRUCE AND ALBERT TAVERNIER IN "BETTY OF GRAYSTONE."

Dorothy Gish, charming in "Old Heidelberg" and wistfully appealing as the banditt's daughter in "Jordan is a Hard Road," will soon be presented by the Triangle Film Corporation as the heroine of a New England romance entitled, "Betty of Graystone." Miss Gish in the play is a caretaker's daughter wandering in and about Graystone Gables, the Summer home of a young New York dilettante.

Allan Dwan staged the play at Riverdale and Fort Lee and on up-state and Connecticut locations. "Betty of Graystone" is as strongly cast as almost any "legitimate" play on Broadway this season. For example, George Fawcett, himself a star, appears in the role of Betty's stepfather. Owen Moore is the hero. Grace Rankin, Macey Harlam, Eugene Ormonde, Leonore Harris, Kate Bruce, Albert Tavernier are seen in various of the other roles. Even the illustrious Kid McCoy is congenially cast in the role of "Betty's pugnacious step-brother."

The Top Thought

THE Standard Dictionary defines that much abused word, "Service" as follows:

"To promote the interest of another —to contribute to the well-being of—to aid by useful offices."

We should like to find another term for this oft mishandled word—one which truthfully represents the honesty of purpose and effort we are putting behind it in the production of sterling pictures and in selling service.

But since a better term is not at hand, we ask you to accept the dictionary's definition as the top thought of this organization.

And, as evidence that this thought is one consistently at the forefront in all of our relations with exhibitors, we beg to offer a few excerpts from a weighty volume of appreciative expressions which our patrons have been good enough to voluntarily make.

"We have run the V. L. S. E. productions almost exclusively in our house, and it is indeed remarkable the success with which we have met, considering the fact that we ran most of the subjects after your first run account had run them a week, and in fact, even repeated on subjects we ourselves had run, and played to a good business each time.

"Your suggestions have been of great help and benefit to us, although we will admit that we were very hard to convince as to the value of second runs. But once we got the idea, we went ahead with great success."—*PAUL HILLMAN, Manager Lyric Theatre, Cincinnati.*

"We lost considerable money in this house. We did not consider that there was any chance of getting it back. But in the light of the service which you have rendered us, we are thoroughly convinced that with such co-operation any exhibitor can make a big success."—*GEORGE LIPPINCOTT, Manager Leader Theatre, Gloucester, N. J.*

. . . "I also wish to take this opportunity to thank you for the co-operation which you have extended us, and to say that it is a great pleasure to do business with such an organization. The concern that has a management which takes as much interest in an exhibitor's business as it would if it were its own, is the one that the exhibitor can rely upon absolutely."—*S. B. GREENBAUM, Sec'y-Treasurer Garden Theatre Amusement Company, Davenport, Iowa.*

If you believe that co-operation of the fullest kind makes for your best interests, then you should investigate the service to which these exhibitors refer. Their experiences simply anticipate that which you may expect.

V. L. S. E., Inc.

FIRST BANQUET OF M. P. BOARD

President Wilson the Guest of Honor at Remarkably Representative Gathering

An epoch was made in the history of the motion picture industry when about seven hundred of its leading members, with the President of the United States as their guest, sat down to the first annual banquet of the Motion Picture Board of Trade at the Hotel Biltmore last Thursday night. Aside from the distinguished honor conferred upon them by the attendance of the Chief Executive of the nation, it is the first time in the history of the industry that all factions have been united, all business jealousy forgotten, and every one has laid aside his own interests in an effort to uplift and solidify the motion picture art. It will surely be written into history as the biggest stride yet taken along the road to a closer understanding among all the many interests.

When J. Stuart Blackton, the toastmaster, started proceedings by reading telegrams from a host of important men in the business who were unable to attend, he only emphasized the representativeness of those present, for at every table was one or more of the men responsible for the development of motion pictures and, dotted among them, many of the women whose faces are known to millions of picture fans throughout the world. Another thing which was patent to the most casual observer was the great improvement in the caliber of the men present.

Shortly before 11 o'clock Mrs. Wilson, the wife of the President, escorted by Mrs. J. Stuart Blackton and Mrs. Dudley Field Malone, wife of the Collector of the Port, entered and took seats in the gallery opposite the President's table. The diners rose to their feet at her entrance and accorded her a noisy welcome, scarcely less than that accorded the President, who arrived a few minutes later accompanied by Mayor Mitchel and Dudley Field Malone.

Seated at the table with the President were: George H. Bell, Martin W. Littleton, Robert Adamson, Fire Commissioner; Joseph W. Engel, Roy Howard, Nicholas Power, David Bispham, George Eastman, Dudley Field Malone, Walter W. Irwin, Dr. Cary T. Grayson, J. W. Binder, Mayor Mitchel, John R. Freuler, Hudson Maxim, W. Stephen Bush, Joseph P. Tumulty, Justice Bartow S. Weeks, of the Supreme Court; E. A. McManus, Dr. Cyrus Townsend Brady, William F. McCombs, and Bainbridge Colby.

When the applause had subsided Commodore Blackton proposed a toast to the ladies which was drunk standing and introduced President Wilson.

The President's talk was entirely extemporaneous and was a sort of a confession of faith—a psychological utterance on men, politics and pictures, whimsical in the extreme, but with a deep underlying theme of the destinies of America.

He said in part:

"I wondered when I was on my way here what would be expected of me. It occurred to me, perhaps, that I would only be expected to go through the motions of a speech. And then I reflected that, never having seen myself speak, and generally having my thoughts concentrated upon what I had to say, I had not the least opinion of what my motions were when I made a speech—because it has never occurred to me, in my simplicity, to make a speech before a mirror. If you will give me time I will rehearse this difficult task and return and perform it for you.

"I have sometimes been very much chagrined in seeing myself in a motion picture. I have often wondered if I really was that kind of a guy. The extraordinary rapidity with which I walked, for example, the instantaneous and apparently automatic nature of my motions; the way in which I produce uncommon grimaces and altogether the extraordinary exhibition I make of myself sends me to bed very unhappy. And I often think to myself that although all the world is a stage, and men and women but actors upon it, after all, the external appearances of things are very superficial indeed."

Following the President, Mayor Mitchel, of New York, spoke upon preparedness. He was followed by Dudley Field Malone, who talked humorously upon the same theme. Walter W. Irwin, chairman of the Executive Committee, was the next speaker. He was followed by Edwin Markham, "the Poet of the Sierras," who kept the diners laughing with anecdotes and reminiscences. J. W. Binder, executive secretary, spoke upon the purposes of the Board of Trade.

Owing to the delay caused by a previous engagement of the President's, the hour had become late and the diners had gradually begun to leave, so when it came the turn of Cyrus Townsend Brady to speak, if brevity is the soul of wit, he was the most humorous speaker of the evening, his speech was as follows: "Mr. Toastmaster, ladies and gentlemen; good evening—good night."

CHARLES J. BRABIN,
Essanay Director.

The Essanay Company believes that they have found an ideal man in Charles J. Brabin, formerly of Edison, to stage the more elaborate of their feature productions. Mr. Brabin has had a wide and interesting experience. He was born in Liverpool, England, in 1883, and after an elementary education attended the colleges of St. Francis Xavier in Mayfield, Sussex, the Collegiate College of Manchester, and St. Margaret's, Hammersmith, London. He was educated with a view to entering the priesthood, but came to this country in 1908 and went upon the stage.

He made his first appearance in "The Medal and the Maid," and then played a season in stock in St. Louis. Later he joined the Henry W. Savage forces and played prominent parts in "The Bad Samaritan," "The College Widow," and "At Yale." He also toured the country in several other productions.

In 1908 he entered the moving picture field and soon became the first stage-manager in the business. As an actor in the early days of the photodrama he achieved a reputation as the man who was not afraid to take risks. As a stage-manager he designed on an average of forty stage settings each week. In 1910 he was promoted to a directorship, and since that time has staged many of the most important Edison productions, many of which were from his own scenarios. Several years ago he was chosen from among ten directors to tour the world for the purpose of taking motion pictures. He was gone nine months and during that time spent $37,000 and completed twenty-two photoplays. Mr. Brabin likes best to make pictures of a sociological nature, pictures that teach a lesson. He contemplates several features to be produced during the coming year dealing with the great questions that are convulsing the world at the present time.

TRIANGLE'S NEW OFFICES

With a five years' lease that provides that no other film company may have quarters in the building, the Triangle Film Corporation moved last week from Twenty-third Street to the new Brokaw Building, Broadway, between 41st and 42nd Streets, New York. The Triangle takes the entire upper section of the structure, occupying the eleventh and twelfth floors and the roof. On the eleventh floor are the executive offices of H. E. Aitken, president, and the vice-presidents in charge of production, David W. Griffith, Thomas H. Ince and Mack Sennett. The various departments, exchanges, publicity and promotion, etc., are also on this floor. Above are film storage vaults, projection rooms and an emergency studio for rush work on unfinished scenes. The amount of rental involved in the lease is said to be between $75,000 and $100,000.

ANOTHER UNITED PRODUCTION

The first production to be made by the United Photo-Play Company, Chicago, since "The Victory of Virtue," will be "The Right to Live." This four-reel feature will be released on Feb. 1. A capable cast under the direction of C. H. Ferrell, formerly with Kalem, made this picture, which is based on an interesting story of every-day life, wound around the law which enforced the closing of saloons in Chicago.

MAKING OVER AN ORPHEUM

LANSING, Mich. (*Special*).—The Orpheum Theater, Jarvis, manager, has closed for extensive repairs. When it is completed it will be one of the most complete moving picture theaters in the city.

LEOLA SPENCER.

THOMAS H. INCE

INCE BACK AT WORK

LOS ANGELES, CAL. (*Special*).—Tom Ince made his reappearance at the Culver City studios a week after his having been injured in the Inceville fire. The fire provoked the premature moving to Culver City of the several departments which are to occupy the Administration Building at that place. This building is far from being completed, though the workmen on it have been doubled in number.

The sample print of the twelve-reel feature which had been in the making for several months at the Ince studios was one of the losses in the late fire. None of the negatives were destroyed, but the positives of a number of Triangle subjects were lost.

Bill Harte was one of those who assisted Thomas Ince in putting out the conflagration. His comment on the heroic work of members of the companies who happened to be present was: "The boys had played in so many fire scenes in various pictures that they went through the flames and over the tops of buildings with thought only of killing the fire. They were real heroes, every one of them."

STEELE'S "HOP" STORIES SCREENED

"Hop, the Devil's Brew," is the title of a new feature released by Bluebird Photoplays dealing with the fight being made by the customs officials against opium smugglers along the Western Coast of the United States. The picture has been produced with the assistance of officials of the Government and shows battles with the opium smugglers and raids conducted in San Francisco's Chinatown. The scenario was written by Lois Weber, based upon the writings of Willis Steele in a series of articles in the *Saturday Evening Post*, and was staged under the direction of Phillips Smalley.

"SIS HOPKINS" ON "G. F."

Rumors that the Sis Hopkins comedies would be made a special release were officially quieted this week by the Kalem Company. The announcement is made that the Sis Hopkins subjects will all be released through the General Film Company, taking the Friday date on Kalem's release schedule. There will thus be no extra charge for these subjects, which exhibitors will be able to secure just as they book any other programme release.

In addition to these plans to put Sis Hopkins comedies at the command of all exhibitors, the pictures, though featuring one of the highest salaried stars ever lured to pictures, will all be one-reel subjects.

FILM FIGHT IN 'FRISCO

SAN FRANCISCO (*Special*).—There is quite a disturbance on here as to the status of the Board of Censors which looks after the moving pictures. The theatrical managers of both film and straight theatrical have employed attorneys to argue with the Board of Supervisors as to the right to frame an ordinance concerning moving pictures, claiming that it has no valid existence under the law. The film men would like to come to San Francisco, but will not if the censors are permitted to rule, and so the matter stands.

A great number of places are offered to the Los Angeles film men about the district to make their pictures. Even Mount Tamalpais has been offered. A. T. BARNETT.

WARMING "MAN AND HIS SOUL"

During the big factory fire scene, which was made in Jacksonville, Fla., for "Man and His Soul," the big Metro feature in which Francis X. Bushman and Beverly Bayne are starred, the mayor, chief of police, chief of the fire department, and other city officials, were the guests of honor. The officials gave Director John W. Noble and Assistant Director William Bailey, every possible assistance, calling out the entire fire department and reserve police to participate in the scene.

FIRST COME—FIRST SERVED
DON'T WAIT TO WRITE—WIRE NOW!

LEWIS J. SELZNICK

Announces
The Most Important Event in the Film Industry
THE INAUGURAL RELEASE OF
CLARA KIMBALL YOUNG FILM CORPORATION
Will Take Place in October Next.

THE STAR OF STARS
THE IDOL OF MILLIONS

CLARA KIMBALL YOUNG

In One Supreme Feature A Month
Produced By Two of the Most Famous Directors.

CONTRACTS NOW BEING BOOKED DIRECT THROUGH
CLARA KIMBALL YOUNG FILM CORPORATION
Lewis J. Selznick
President and General Manager
126 West 46th Street
New York, N. Y.

DON'T WAIT TO WRITE
WIRE NOW!

FIRST COME
FIRST SERVED

TRIANGLE FEBRUARY BILLS

The Triangle releases for February will include eight Griffith and Ince features and a similar number of Keystone comedies. The following are the release dates of the various pictures: Feb. 6, "Acquitted," with Wilfred Lucas, and "D'Artagnan," an adaptation of Dumas's novel, "The Three Musketeers," featuring Orrin Johnson; Feb. 13, "His Picture in the Papers," featuring Douglas Fairbanks, and "Honor's Altar," featuring Bessie Barriscale, Walter Edwards and Lewis S. Stone; Feb. 20, Billie Burke in "Peggy," and "Daphne," with Lillian Gish in the leading role; Feb. 27, De Wolf Hopper in an adaptation of Cervantes's "Don Quixote," and "Hell's Hinges," with William S. Hart.

PEARL WHITE IN "HAZEL KIRKE"

Pearl White, the popular Pathe star, found in "Hazel Kirke," the Pathe Gold Rooster release for Jan. 28, a part eminently congenial to her. Playgoers will remember with pleasure the little country girl who dominates the play with her winsome personality, tomboy high spirits and sweet character. Miss White plays the part to life and wears her gingham apron as to "the manner born."

PROJECTED FOR SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—A big New York theatrical syndicate, operating theaters in fifty cities of the country, including New York, Philadelphia, Jersey City, etc., has secured options on two large business properties on lower State Street, with the intention of erecting thereon a new theater, the estimated cost of which will be about $200,000.

IT WILL PAY YOU
to investigate this
Do you want to see yourself in a Moving Picture?
If so send self-addressed and stamped envelope.

Weekly showing of all subjects to the Moving Picture Directors of New York City and vicinity

AMERICAN PHOTO PLAY TEST CO.
Wright Huntington, Franklin Searight } Managers
Room 805 1600 Broadway

VITAGRAPH SEEKS NEW THEATER

Announcement has been made by the Vitagraph Company that as soon as it secures a suitable new playhouse to take the place of the Vitagraph Theater, which closed on Saturday night last, they will arrange to show Vitagraph films in new quarters. The company is negotiating for one of several theaters that have the necessary seating capacity and equipments modern enough to permit the presentation of films in the best manner possible.

CLARIDGE FILMS RELEASED

The Claridge Films, Inc., with offices in the Longacre Building, began active business last week with the announcement of the forthcoming sale of their first two productions, "The Birth of Character," featuring William Courtleigh, and "The Heart of New York," in which Robert T. Haines makes his film debut, on the states rights plan.

SENSATIONAL WAR FILMS

Exhibitors all over the country are reporting most favorably on the drawing power of Pathe's "The Horrors of War." The Pathe offices state that it has been one of the biggest booking attractions of the past twelve months and that exhibitors who only booked it for one day have been compelled to arrange for longer runs, owing to the great interest it has aroused.

"Vultures of Society"

in 5 acts By Richard Goodall

Presenting

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

Directed by E. H. Calvert

A realistic presentation of a phase of metropolitan life of today.

Showing the machinations of the masqueraders in society—the social outriders who prey on the rich; the vultures who hunt defenceless girls.

Picturing the startling adventures of a psuedo prince, the kidnapping of a real prince and the abduction of a wealthy girl for ransom.

Trademark Reg. U. S. Pat. Off.

ESSANAY

1333 Argyle Street, Chicago

Charles M. Seay

FEATURE DIRECTOR:

Last Release—Equitable

A CIRCUS ROMANCE—5 Reels—Jan. 24

EVENING MAIL—"Best picture Equitable has made."

SUNDAY TELEGRAPH—"Is a picture that for realism has not been excelled anywhere."

DRAMATIC MIRROR—"A triumph of picturization."

M. P. WORLD—"Realistic . . . is a distinct romantic appeal."

MOTOGRAPHY—"Produced by Charles M. Seay. A Circus Romance is both fascinating and delightful. . . . An exceptionally good picture."

A DAUGHTER OF THE SEA	5 Reels	Equitable
BLUE GRASS	5 "	Equitable
FANTASMA	5 "	Edison
OCTAVIUS, Amateur Detective Serial (Frederick A. Kummer)	12 "	Edison
MULTIPLES		Edison

WITHIN THE ENEMY'S LINES (Thos. Nelson Page)
LENA (Ellis Parker Butler), Etc., Etc., Etc.

WILL CONSIDER OFFERS

Address Screen Club, 165 W. 47th Street

Richard Ridgely

DIRECTOR—EDISON CO.

Current Release—THE DESTROYING ANGEL

WANTED SCENARIOS

for one reel Slapstick comedies, must be original.
200-3 TIMES BUILDING.

LESSEY LEAVES EASTERN

George A. Lessey has resigned his position as general director of the Eastern Film Company of Providence. His plans are indefinite at present, but he expects to make an announcement in the course of a few days relative to his future activities.

JOSE RUNS THE HOSE CO

Edward Jose, who is producing Pathe's "The Iron Claw," boasts of having accomplished the very unusual feat of securing a New York city fire company to pose in action for some scenes in the second episode. Mr. Jose was not only permitted to have one of his actors send in an alarm from the fire box, but the engine and ladder companies turned out at full speed for him.

CLAIM OF "THE CLANSMAN"

The Southern Amusement Company has sued the Epoch Producing Corporation in the Supreme Court for $500,000. The complaint is that on May 6, 1906, Thomas Dixon, Jr., gave to the plaintiff the sole dramatic rights of his book, "The Clansman," and that in violation of these rights the defendant produced the moving picture play "The Birth of a Nation."

$1,000,000 CORPORATION FORMED

To Produce Clara Kimball Young Features—Lewis Selznick, President

Announcement is made of the formation of a new million dollar corporation with Lewis J. Selznick as its president. The concern will produce Clara Kimball Young features exclusively and it will also bear the name of that famous star.

Work on studios in vicinity of New York, in the South and in Cuba is being rushed through from plans declared to be the most complete of their kind. Mr. Selznick states that the first picture will be released in October and one each month thereafter.

Mr. Selznick will play an active part in the new Clara Kimball Young Film Corporation, personally supervising every foot of film turned out. Two of the most famous directors in the industry have been placed under contract, and the work of engaging a picked company of well-known stage and screen favorites to support Miss Young is now going forward.

TREE'S CAST FOR "MACBETH"

LOS ANGELES, CAL. (*Special*).—Sir Herbert Beerbohm Tree's cast for his Triangle film version of "Macbeth" was announced to-day, and as rumored Constance Collier will be seen as Lady Macbeth. She has played this part with Sir Herbert in his London seasons and was obtained by arrangement with Oliver Morosco. The remainder of the company as selected by John Emerson, assigned by David W. Griffith to make the production, includes twelve players, who have appeared in Shakespearean roles, all but two having had parts in "Macbeth." The entire support is drawn from the Griffith permanent forces at the Fine Arts studios. Wilfred Lucas will be the Macduff; Mary Alden, Lady Macduff; Spottiswoode Aitken, Duncan; Ralph Lewis, Banquo; Olga Grey, Lady Agnes, and I. Nowskowski, Malcolm. Miss Alden and Mr. Aitken will be remembered as having had prominent roles in "The Birth of a Nation." Mr. Lucas has already been seen in several Triangle plays at the Knickerbocker Theater, New York, where the Tree production will be made in the early Spring.

PICTURES ARE PROSPERING

LAWRENCE, MASS. (*Special*).—"The Birth of a Nation" was the attraction at the Opera House and broke all box-office records for this city. This picture was held over for another week and played to good houses all the second week.

The Victoria is again showing Paramount Pictures and is the most popular "movie" house in the city. Manager Maguire is doing everything possible for the convenience of his patrons and is making many friends by his policies.

The Premier has opened again after extensive repairs and is now showing the V. L. S. E. Programme. This house, although the smallest in the city, is one of the most popular and is nearly always crowded.

A moving picture house is being planned for South Lawrence by local theatrical men. This is the best place in the city for a house as about eighteen thousand people live on the South Side and they must now cross the Merrimac to see even a moving picture show.

The mills in the city are all running full time now and all the theaters are profiting thereby. There is not one house in the city that is not playing to good average crowds and the managers have no fear for the balance of the season. M. C. O'BRIEN.

"THE UNWRITTEN LAW" AT AUCTION

Alexander E. Beyfuss, vice-president and general manager of the California Motion Picture Corporation, left for San Francisco last week in order to set in motion his plan to sell the last release of this company, "The Unwritten Law," starring Beatriz Michelena, on the State's rights plan. Before his departure he laid out an extensive advertising and publicity campaign with an object of helping the State's rights buyer and the exhibitor.

He also announced that all prints of the future productions of this company would be made at its own laboratory in San Rafael, Cal. The State rights to "The Unwritten Law" will be disposed of after a trade showing to be held at Wurlitzer Fine Arts Hall on Feb. 24 at ten in the morning and at 2:30 in the afternoon.

KALEM A "JAX" PIONEER

Now that Jacksonville is enjoying its greatest picture season since a picture company first located there, and more and more screen-producing organizations are announcing their intention of putting companies to work in the Florida territory, Kalem is particularly proud of the part it has played in the development of Jacksonville. That this pride is justified is well proven by a tribute to Kalem which appeared in a recent issue of the Jacksonville *Metropolis*.

THREE LASKY LADY STARS

With three prominent women stars in the leading roles, the Jesse L. Lasky Feature Play Company, in March, will release on the Paramount programme some feature productions of exceptional interest.

The stars and the plays in which they will appear are, Mae Murray, her debut on the screen, in a picturization of Mary Johnson's "To Have and To Hold"; Fannie Ward in "For the Defense," and Blanche Sweet in "The Sowers."

MARY ANDERSON,
On Skis.

SKIDS INTO MATRIMONY

Little Mary Anderson Becomes Mrs. Pliny Goodfriend in a Vitagraph Romance

LOS ANGELES (*Special*).—"Little" Mary Anderson, who came to the Coast with the Vitagraph Company, has assumed the role of wife in a romance all her own and is now Mrs. Pliny Goodfriend. Mr. Goodfriend is an assistant director for the Vitagraph Company in Hollywood, Cal.

Miss Anderson, who is eighteen years old and has been identified with the Vitagraph productions since she was sixteen, failed to take anyone into her confidence, not even her mother, Mrs. Nellie Anderson, who plays character leads for the same company. Until six months ago Miss Mary had never been away from home. It was with some misgivings that Mrs. Anderson consented to her going to California, but the company promised the most careful of chaperons, so Mary ventured forth.

On te Coast she met Goodfriend. In the Truckee Mountains, where the company was snowed in, Mary recently tried skiing, and the snapshot taken on Christmas Day shows that she needed a director.

FINANCIAL MAN IS FUNNY

The Essanay Company will release on Jan. 26 a George Ade fable, entitled "The Story of Flora and Adolph, and a Home Gone Wrong," in which Mr. Fred Wagner, a new-comer into the field of silent drama, plays the lead, and thereby hangs a tale.

Mr. Wagner, it seems, is a commercial expert at Essanay. Mr. Richard Baker, the producer, was sorely in need of a special type to play the role of Adolph Botts, when he happened to hit upon Wagner as the exact type George Ade must have had in mind when writing this fable. The ever-modest Wagner at first refused to have anything to do with the acting end of the film game, but finally Mr. Baker induced him to play this part, and the result was astounding!

Mr. Wagner has a style all of his own and is extremely funny without being offensive in any way.

NEW FILM CO. AT HUNTINGTON

Plans are being drawn for the building of a large studio at Huntington, Long Island, for the Huntington Film Company, Inc. The company has just been organized and incorporated with a capital of $50,000. A large tract of land has been secured at Huntington. L. I. Edgar R. Scudder is President, his son, John R. Scudder, is Vice-President, T. Beer, Treasurer, and Charles E. Hunter, Secretary.

Charles C. O'Hara, former president of the All-Celtic Film Company, will be general manager.

CURRENT PICTURE PROGRAMMES

KNICKERBOCKER THEATER (Triangle Plays):
Feb. 3-5, William S. Hart in Hell's Hinges.
Keystone Comedy.
Feb. 6-9, Lillian Gish in Daphne. Keystone Comedy.
Feb. 10-12, Bessie Barriscale in The Last Act. Keystone Comedy.

STRAND THEATER.
(Dancing at Roof.)
Week of Jan. 30, Theodore Roberts in Puddinhead Wilson.
Week of Feb. 6, Anna Held in Madame La Presidente.

BROADWAY THEATER.
Week of Jan. 30, Anna Held in Tennessee's Partner.
Week of Feb. 6, John Barrymore in Nearly a King.

LOEW'S NEW YORK THEATER
Saturday, Feb. 5, New York (Pathe); Sunday, Feb. 6, The Upstart (Metro); Monday, The False Escape (Fox); Tuesday, The Martyrdom of Philip Strong (Kleine); Wednesday, Undine (Bluebird); Thursday, The Woman in 47 (Equitable); Friday, The Yellow Passport; Saturday, The Precious Packet (Pathe).

BRONCHO BILLY BREAKS RANGE

Charlie Chaplin and G. M. Anderson May Go Cruising for Films

Hartsook Photo.
G. M. ANDERSON.
Star-Partner of Essanay.

LOS ANGELES (*Special to the* DRAMATIC MIRROR).—G. M. Anderson stopped off at Los Angeles last week en route to New York. When seen at the Alexandria, he stated his stop-off was only because of a disarrangement of train schedules owing to the rains. He had Charlie Chaplin in tow, however, and the latter had this to say in regard to the rumor of his severing connection with the Essanay Company:

"As far as I know I'm still with the Essanay Company, and my understanding at present is that I shall be for the next year. I think I've worked Los Angeles through and through, so would like to make pictures elsewhere for a while for a change of location, ideas and—temperament. One's work is apt to become too much of a sameness and one's self to become narrow by staying in one place too long.

"We are thinking," and Mr. Anderson added his support to this statement, "of traveling around making pictures. If one wants to make pictures in the south of France, to locate there for three months or more and make them, then to move on to whatever other location one happened to feel like. That's the thing I want to do, and——"

"That's the thing to do," added Mr. Anderson. Then two bell-hops appeared with two bags. Mr. Anderson directed their placing, and Mr. Chaplin raised his hat to two people and his foot from under one of the bags the bell-boy had placed thereon. There were several smiles of appreciation at the so-like-Chaplin merriment and one of the Chaplin almost-smiles responded.

MABEL CONDON.

ROYLE IS REFORMED

Converted to the Screen Cult by Beatriz Michelena in "The Unwritten Law"

Edwin Milton Royle, author of "The Unwritten Law," "The Squaw Man," and a considerable number of other celebrated plays, was one of the many folk of the stage and stage affairs who, a short time back, held the screen in fastidious contempt. That Mr. Royle's view of the matter has now taken a complete turn about speaks eloquently of recent accomplishments in motion picture art—and especially those accomplishments which have concerned themselves with Mr. Royle's own handiwork.

The Royle play most recently put into pictures is "The Unwritten Law," which was but recently completed by the California Motion Picture Corporation, with Beatriz Michelena in the leading role. Mr. Royle had turned a deaf ear to innumerable offers for the picture rights to this play. In many ways it was his pet manuscript, and he was loath to have it manhandled by inadequate direction or inferior acting on the screen. The film work of Miss Michelena, however, caught his eye and he signed the contract with the California concern.

When Mr. Royle for the first time saw the play projected as a photodrama the officials of the producing company at San Rafael were advised of his opinion of it in the following words:

"Yesterday Mrs. Royle and myself had the pleasure of seeing your picture of 'The Unwritten Law,' and we wish to offer our hearty congratulations to you and to Beatriz Michelena. Miss Michelena's work on the witness stand is the most real and convincing emotion I have ever seen in picture art. Real grief, as we know, is grotesque and distressing, if not ludicrous; but Miss Michelena's art is so restrained, so free from exaggeration that it approaches artistic perfection. It is a very great triumph. You have told the story clearly, swiftly; the photography is beautiful."

SEAY SHOULD GO "BACK HOME"

After six months' strenuous work, during which he turned out three of the best features Equitable has produced, Charles M. Seay is taking a vacation at the Screen Club and receiving congratulations on his latest release, "A Circus Romance"—nee "Babette of the Ballyhoo." Both in "Blue Grass" and "A Daughter of the Sea" he succeeded in instilling genuine American atmosphere, but in his latest Southern feature the flavor fairly sticks out, so that you can scent the magnolias. Some producer who wants a Southern classic should secure the picture rights to Irving Cobb's Judge Priest stories, recently staged under the title, "Back Home," and turn Charles M. Seay loose to make it.

EDNA'S FILM INTERLUDE

Edna Wallace Hopper, who returned on the *Lafayette* after two years abroad, the last of which she passed in Paris in relief work for soldiers, begins her first motion picture work for the Equitable Film Company. It will be the first time this little American actress ever has appeared in the films, and there is much interest in her debut on the screen. The scenario has been written by Rennold Wolf and Channing Pollock. The scenes are laid in New York and in the Klondike. As soon as her contract is over Miss Hopper intends to return to Paris and resume work in behalf of the wounded.

THE LURE OF FLORIDA

Jacksonville Rotary Club on a Round-Up of Moving Picture Companies

JACKSONVILLE, Fla. (*Special*).—That this city is intent on securing more motion picture concerns to locate here was evidenced by the interest taken at a meeting of the Rotary Club to which all managers, directors and others of the companies now located here were invited to attend. A committee of six was appointed by Mayor Bowden to go to the producing centers and interview the company heads, setting forth the advantages offered in this locality. Telfair Stockton, J. B. Pound, George Mason, W. R. Carter, H. M. Stanford, and J. J. Logan compose the committee, and all are business men with large interests in this city.

They left here January 22, and Manager Louis Burstein, of the Vim company, who is a most enthusiastic advocate of the project, had his camera men on hand and used several hundred feet of film before, and at the time of the departure of the train. The committee carried with it several reels of film to more fully demonstrate what this locality offers in accommodations, locations and surroundings.

With the arrival of Baroness De Witz and her company, under the direction of Ernest Warde, the Thanhouser studio has four companies at work. Included in the company are: Gladys Dore, Thomas Curren and James Murray.

Mabel Taliaferro and her company of Rolfe-Metro players, under the direction of Edwin Carewe, are busy with "The Price of Happiness." The company includes: Jeanette Horton, Mrs. Edwin Kellog, H. L. Franklin, Henry Mortimer, Ruth Chester, and William Sweeney.

President A. Kessel of the Keystone (Triangle) company is here looking over conditions and conferring with a special committee regarding the locating of a studio here.

William McNulty and A. H. Moses of the Thanhouser studio gave a dinner on the 26th to their Thanhouser friends.

Norman Acker, formerly with the Hazele Burgess Stock company, has joined the Eagle Film Company. William Jossey has also joined the above company.

Mariam Swayne arrived on Jan. 17 at the Thanhouser studio. Miss Swayne is to be featured in "The Siren of the Sea." The company includes Ethel Jewett, William Burt, Inda Palmer, Morgan Jones, and Bert Delaney, and is being directed by George F. Platt.

A company of Metro players spent a few days here retaking several thousand feet of film of a feature made in California. Director A. Cantor found the necessary exteriors at St. Augustine, thirty miles south of this city.

A company of Peerless players, under the direction of Samuel Mayer, is expected before the end of the month.

Quite a number of players have small alligators as pets.

E. O. UEBEMANN.

THE LUCKY THIRTEEN

MANCHESTER, N. H. (*Special*).—Manchester has added another new theater to its already long list. The Eagle was thrown open to moving picture followers this week and makes the total of thirteen moving picture houses for a city of seventy thousand people. Business is better in southern New Hampshire than it has been for months past, and the result is amply shown in the box-office receipts of all the theaters.

J. J. MAHONEY.

BEATRIZ MICHELENA
IN
"The UNWRITTEN LAW"

EXECUTIVE OFFICE
CALIFORNIA MOTION PICTURE CORPORATION
SAN RAFAEL, CALIFORNIA

TO THE STATE RIGHTS BUYER & EXHIBITOR

Great pictures must compete with ordinary pictures on the program system.

Salomy Jane, Salvation Nell, are the type of film dramatizations that exhibitors who demand quality want regardless of program limitations.

So the California Motion Picture Corporation have decided to release Six BETTER THAN PROGRAM features yearly on the State Rights basis—strong pictures with a strong star, produced by a strong corporation, with no limit of expenditure to insure quality-pictures beyond program limitations.

The first of the series under the new plan is

BEATRIZ MICHELENA
in
"THE UNWRITTEN LAW"

by Edwin Milton Royle, author of "The Squaw Man." From the scenario by Capt. Leslie Peacocke.

Announcement will be made next week of the date of a trade showing in New York.

CALIFORNIA MOTION PICTURE CORPORATION

By Wm. E. Berghuis
Vice-President and General Manager

FEATURE FILMS OF THE WEEK

"The Call of the Cumberlands" Takes Dustin Farnum Back to His Favorite Field — "Lord Loveland Discovers America" and "The Innocence of Ruth" is Proved.

"THE CALL OF THE CUMBERLANDS"

A Five-Part Drama Adapted from the Book and Play by Charles Neville Buck. Produced by the Pallas Pictures Corporation Under the Direction of Julia Crawford Ivers and Featuring Dustin Farnum. Released on the Paramount Programme, Jan. 30.

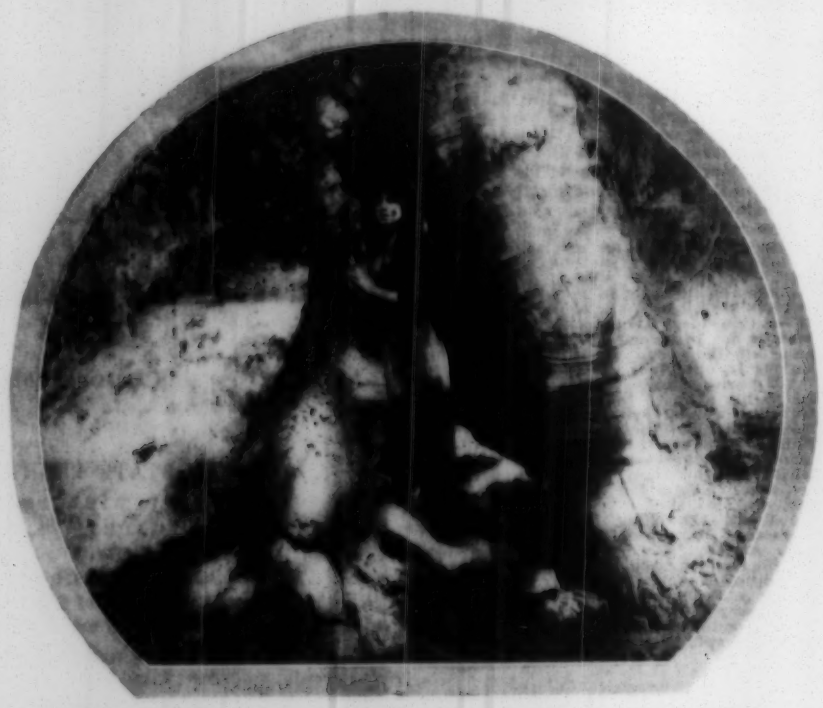
Samson South ..... Dustin Farnum
Spicer South ..... Herbert Standing
Wilfred Horton ..... Page Peters
James Farbish ..... Howard Davies
Tamarack Spicer ..... Dick Le Strange
Aaron Hollis ..... Joe Ray
Sally Spicer ..... Winifred Kingston
Adrienne Lescott ..... Myrtle Stedman
Mrs. Lescott ..... Virginia Foltz

Dustin Farnum achieves the greatest triumph of his career as a screen artist, in this awe inspiring picture, the theme of which is based on a notorious feud in the mountains of Kentucky. Of course there is the usual bloodshed in the conflicts, but it is not as crimes that they appear, but more as the associations and traits of character of the people, so we even seem to expect such happenings. The double shooting right before our eyes seems more like a commonplace incident rather than repulsive murder, and it is probable that the censors viewed it in the same light when they passed the scene as it is directly against all traditions.

More vivid and picturesque characters have seldom been created and the cast fully rises up to the numerous opportunities afforded it. As Samson South, Dustin Farnum has a role that suits him to the fullness of his talents, and not once does he step out of his part. The actions and mannerisms of the dreamy, young, fighting mountaineer are most natural and realistic, and even the veneer of culture and success cannot entirely eradicate them. Winifred Kingston gives a most pleasing and effective characterization of Sally Spicer, the illiterate mountain girl, and the same can be said of Myrtle Stedman whose part, that of a society girl, is the direct antithesis to that of Miss Kingston's. Herbert Standing gives his usual finished performance and Dick Le Strange offers a most excellent interpretation of his part, the outcast of the clan.

Beautiful mountain settings, and radiant touches of nature's gifts, the squirrel, the songbird, and other denizens of the silent aisles of majestic pines tend to greatly enhance the heart interest in the story and it is the pathetic side rather than the grim that makes its strongest appeal to us. The wholesome love of the illiterate mountaineer, Samson South, a genius by birth, for the pretty maiden, Sally Spicer, is beautiful to behold and yet when there is trouble this romantic man is the natural leader of his clan. Through the efforts of an artist, whom he befriended he goes to the city and studies art and in time gains the pinnacle of success. Just as he is about to reap the fruits of his winning, the call from the Cumberlands comes and he returns to lead his clan to victory and his own heart to the girl to whom it belongs.

The story is absolutely natural and due to excellent directing its effectiveness is most impressive and the photography is well nigh perfect. S.



WINIFRED KINGSTON IN "THE CALL OF THE CUMBERLANDS" (PALLAS-PARAMOUNT).

"LORD LOVELAND DISCOVERS AMERICA"

A Five-Part Mutual Masterpiece, Produced by the American Film Co., from the Novel by C. N. and A. M. Williamson, for Release on January 27.

Lord Loveland ..... Arthur Maude
Leslie Dearmer ..... Constance Crawley
Bill Willing ..... William Carroll
Major Hunter ..... Charles Newton
Tony Kidd ..... William Frawley
Alex ..... George Clancy
Issy ..... Nell Franzen

This is a beautiful picturization but the novel itself was not one of the best for adaptation, and although there is much refined humor there is a marked lack of continued intensity. The plot as transmitted to the screen appears to be a collection of co-related incidents rather than events strictly pertaining to its development. It is nothing more than pleasing as there is little to arouse or sustain any great amount of interest other than a slight romance interwoven into the story of the English Lord who comes to America to win an heiress.

One thing, however, that is afforded is an excellent psychological study of English character types. This character development is especially noticeable in the titular role, ably portrayed by Arthur Maude. Lord Loveland has some fine traits but his lackadazical mode of living causes them to lie dormant and it is not until he is placed on his own resources that we see them gradually evolved to predominance. Arthur Maude, native Englishman, handles this part most effectively. His British mannerisms are quaint and accurate and even though his character is changed at the end, certain of them are still retained. Constance Crawley does some good acting in the part of Leslie Dearmer, the wealthy young American playwright, but she does not measure up to our ideal of the character as created in the book. The supporting cast is quite efficient in its interpretations.

The entire picture has been finished on an elaborate scale; the settings are picturesque and effective and the detailing is good, but as we said before, there is little to the story which has to do with an impecunious lord who, armed with letters of introduction, prepares to attach the heart of some American heiress. On the steamer he meets a friend of his aunt, Leslie Dearmer, but on his arrival here he is unable to obtain funds owing to a mistaken identity. Suffering various vicissitudes he ends up by meeting Leslie again while pirating one of her plays and he finds that he no longer has to look for an heiress.

"THE INNOCENCE OF RUTH"

A Five-Part Original Drama Written by William Lathrop and Featuring Viola Dana and Edward Earle. Produced by the Edison Company Under the Direction of John H. Collins, for Release on the Kleine Edison Feature Service.

Mr. Carter ..... Edward Earle
Ruth Travers ..... Viola Dana
Mortimer Reynolds ..... Augustus Phillips
Edna Morris ..... L. Davril
Togn ..... T. Tamamoto

"The Innocence of Ruth" is an interesting and entertaining picture. Though the story is slight and handles a simple theme in the stereotyped manner, containing little that is either unusual or original, still the winsome attractiveness of the youthful star and the polished acting of Edward Earle do much to recompense for the simplicity of plot and the lack of action. The picture is one of the few instances in which attractiveness of personality, good acting, able direction, and excellent photography can counterbalance the effect of a time worn plot, handled in the same manner that it has been handled countless times before.

It is always a pleasure to view a picture in which pretty little Viola Dana appears as the star. She is winsome, charming, and petite, and these three qualities alone are enough to call forth a plentitude of admiration. In addition, she is rapidly becoming a good actress, and with proper direction should travel far along the road of cinematographic fame. She has a big future ahead of her. Edward Earle, playing opposite, gave one of the most pleasing performances in which we have seen him in a long while. Augustus Phillips, as the heavy, was sufficiently villainous, and met the fate which all villains deserve. The supporting cast was capable.

John H. Collins cannot be too highly commended for the able and capable manner in which he has produced this picture. It has been staged with an elaborateness and beauty that are highly artistic. All of the interiors were especially well conceived and well built, and the picture also contained the necessary amount of realism and atmosphere. The photography was particularly good, being clear and distinct throughout, with some soft sepia effects that accentuated its original beauty.

The story tells of a young girl left destitute by her father, who has been cleaned out on the stock market. On his death bed he persuades a wealthy young friend to adopt her. Her winsomeness and charm gradually change his character from careless indifference to something more solid. Mortimer Reynolds, the man who ruined her father, sees her and becomes enamoured of her innocent young beauty. He conspires with his mistress to get her in his power. The big scene of the production comes when Carter finds his young ward in the apartment of Reynolds in a disheveled condition and stupified from the effects of wine. He thinks the worst and is about to leave in disgust when Edna Morris, the mistress, comes to the rescue of Ruth and vigorously defends her innate goodness and innocence. Carter is impressed and consents to Ruth returning to his house, where he later falls in love with her, and the usual happy ending results. E.

"HER DEBT OF HONOR"

A Five-Part Original Drama Written by William Nigh and Featuring Valli Valli. Produced by the Columbia Pictures Corporation Under the Direction of William Nigh for Release on the Metro Programme Jan. 24.

Marian Delmar ..... Valli Valli
John Hartfield ..... William Davidson
Olin Varcoe ..... William Nigh
Crawford Granger ..... J. H. Goldsworthy
Dr. Glade ..... Frank Bacon
Mrs. Varcoe ..... Mrs. M. Brundage
Niatana ..... Illean Hume
Kalatin ..... Frank Montgomery
Pierre Leroux ..... David H. Thompson
Old Wolf ..... R. A. Breese
Swiftwind ..... Jack Murray

William Nigh has evolved an unusual story for the plot of this picture, but in an attempt to picturize the bizarre has descended to the morbid. Two of his principal characters are repulsive, and the heroine of the story fails to inspire sympathy. The story seems to be merely a piling on of incident after incident without motive.

In so far as direction and acting are concerned the picture is a personal triumph for William Nigh, for he has given it a production that transcends in many respects the average feature picture. His settings were well conceived and well built, especially those of the elaborate residence in the wilds of Canada. He has succeeded in staging one of the best fights that it has ever been our pleasure to witness. It was realism carried to the extreme. Mr. Nigh in the part of Olin Varcoe, the wealthy half-breed Indian, has given a characterization that will long be remembered for the repulsiveness he has been able to incorporate into it. It was mighty good acting. Valli Valli in the leading feminine role was greatly handicapped by the character she was called upon to play, but her tigerish ferocity of action is surprising in one of such slight build. She scored heaviest in the fight scene. We would not like to be called upon to duplicate her action in this scene. It was strenuous, to say the least. William Davidson in the part of the young lawyer was convincing and pleasing throughout. The photography was clear and distinct with some very pleasing effects.

The story tells of a young girl whose father has died, leaving her without income. For a time a wealthy architect sends her a remittance, which she believes rightfully comes to her. On his death the remittance stops, and she learns that she has been an object of charity. In order to pay her fancied debt of obligation she determines to devote her energies to nursing the architect's son, who is dying as a result of his dissipated and riotous life, back to health. The son suddenly has a desire to see his mother whom he has never seen, his father and mother having separated when he was born. The locale then changes to the Canadian wilds, where the mother is living in an elaborate residence with a tribe of savage looking Indians acting as her servants. It then develops that the dying young man is not her son at all, but the son of an Indian woman, whom his father had wronged. Several similar complications transpire; one of the young man's friends from New York tries to wrong the young girl, the young man wrongs a young Indian girl, and later tries to wrong his nurse. In the fight that follows the latter attempt he is shot by her lover and later shot and killed by the father of the young Indian girl whom he had wronged. It also transpires that the girl did not owe any debt of honor, and the usual happy ending follows. E.

"MY LADY INCOG"

A Five-Part Detective Drama Featuring Hazel Dawn. Produced by the Famous Players Under the Direction of Sidney Olcott, for Release on the Paramount Programme, Jan. 16.

Nell Carroll ..... Hazel Dawn
Rene Lidal ..... George Majeroni
Teddy De Veaux ..... Robert Cain
Mrs. De Veaux ..... Dora Mills Adams
Chief of Police ..... Franklyn Hanna
Bull Rice ..... Frank Wunderlee

"My Lady Incog" is based on a very flimsy foundation. The story does not seem real and appears to be very loosely constructed. It teems with coincidences, and though supposed to be a detective drama, the detective ability displayed by the charming young heroine is conspicuous by its absence. The little that is apparent is of the brand known as fortuitous.

The picture has been most ably produced under the capable direction of Sidney Olcott, with a wealth of beautiful settings and locations, especially those taken down South and showing the tropical verdure with a moonlight effect. All of the photography was good and much of it very beautiful.

We missed very much, however, Hazel Dawn's charming and delightful smile. It was only in evidence one or two times throughout the whole production, and when one sees a Hazel Dawn picture, without the Hazel Dawn smile in all of its illuminating sunshininess, there is the feeling that the main feature of the picture is lacking. We consider that Miss Dawn has been very much miscast in this production. Above all things she is a comedienne, and a rare one at that; so to see her in a production where she has practically no opportunity to do that which she does best is disappointing, to say the least.

One of the best characterizations in the whole production was that of George Majeroni as Rene Lidal, the thief. He assumed three entirely different characters and in each and every case lost his own personality in that of the part he was playing. This is acting strongly reminiscent of the old school that is seldom seen on the modern stage, and less often on the screen. Robert Cain made an acceptable leading man, and the supporting cast was capable.

The story deals with a young girl suddenly forced on her own resources by the death of her father. She accepts an offer from a southern chief of police to aid him in tracking down the author of a mysterious series of robberies, though why the chief of police should call on a young girl without the least experience the picture does not tell. A hotel detective in league with the thief directs suspicion against one of the wealthy young men of the Winter colony at a Florida resort, and the young girl sets out on his trail. By a purely fortuitous set of circumstances she is able to capture the real thief and thus win the reward that will lift the mortgage from her home. In doing so she wins the love of the suspected young society man who, in the end, turns out to be the holder of the bothersome mortgage. Needless to say the mortgage is discharged by Judge Cupid with the bonds of holy matrimony. E.

"FATTY AND MABEL ADRIFT"

A Two-Part Comedy Featuring Roscoe Arbuckle and Mabel Normand. Produced by the Keystone Company Under the Direction of Roscoe Arbuckle, for Release on the Triangle Programme Jan. 26.

A Farm Boy ..... Roscoe Arbuckle
His Sweetheart ..... Mabel Normand
Her Father ..... Frank Hayes
Her Mother ..... May Wells
Fatty's Hated Rival ..... Al St John
Chief of the Robbers ..... Wayland Trask
First Robber ..... James Bryant
Second Robber ..... Joe Bordeau
Real Estate Agent ..... Glen Cavender

This comedy starts rather slowly, but soon increases its tempo and at the finish is going so rapidly that it is hard to keep up with the events as they unfold themselves. The humor increases in the same proportions, and as the picture nears its conclusion every change of scene is greeted with roars of laughter. Fatty and his sweetheart are married, and as a wedding present receive from her father a small house on the seashore. All goes well until his hated rival discovers their abiding place. He conspires with a band of robbers to wreak vengeance, and during one of the worst storms we have ever seen on the screen the miscreants chop the pile foundation from under the house and it floats away to sea. When Fatty and Mabel awake the next morning they are surrounded by water. Several very amusing scenes transpire inside the flooded house. Fatty at last ties an appealing note around their dog's collar and he swims to land and runs madly to the home of her father. This starts in motion one of those funny rescue scenes which only the Keystone Company seem able to evolve. The laughable incidents follow each other with startling rapidity. Needless to say the young honeymooners are rescued in the nick of time, and all ends happily. E.

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STUDIO NEWS FROM THE COAST

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—The question, "To censor or not to censor," is the popular one for general discussion in this city on the part of film producers, the fan public, the city council, and the members of the Censorship Board. At a public hearing called by the city council on Jan. 25, the question brought forth the opinions of representative people of the industry and of such associations as the Merchants and Manufacturers' Association, the Los Angeles Dramatic League, the Los Angeles Ad Club, the W. C. T. U., and the Woman's City Club.

Thomas E. Dixon, Jr., handled the subject in so thorough a manner that when he finished no point had been left uncovered. The result of the meeting was the abolition of local motion picture censorship and the selection of a single commissioner whose duty it shall be to see that the decisions of the National Board of Censorship are observed.

The producers are anxious that Los Angeles shall take the lead in appointing a commissioner who will enforce the say-so of the National Board. The city of Los Angeles and the film producers of this city are in closer harmony than ever before in the history of the industry, and it seems to be a mutual determination that this affiliation be a purposeful one; the first matter in which they want it to express itself is in that of the abolishment of local censorship.

Thomas E. Dixon says that the second production of the National Drama Corporation will be the filmization of one of his books. Just which one, however, has not been decided. Work on "The Fall of a Nation" is being carried on in the company's new glass studio, and will reach completion the latter part of April.

Mayor Charles Sebastian, of Los Angeles, as the guest of Mack Sennett, Jan. 17, at the Keystone village, spoke the words which formally opened the day-and-night cafe, which is now one of the features of the studio. The mayor was the honored guest at the luncheon which followed.

Constance Collier has been engaged by the Fine Arts studio to play Lady Macbeth opposite Sir Herbert Beerbohm Tree in the filming of "Macbeth." Mary Alden has been cast as Lady MacDuff.

Director George Melford, of the Lasky Company, and one hundred extras were marooned in San Diego during the several rainy days last week, when the train schedules were cancelled owing to the wash-out, from which all the roads suffered.

Frank Beale and his company of Selig players are making snow scenes for "The Devil, the Servant and the Man" at Bear Lake. As the snowstorms in that region have been the means of all communication between there and Los Angeles being severed, no word has been heard from this company in a week.

Feb. 7 will probably be the date of the premier showing of "Ramona," the Clune feature directed by Donald Crisp. The picture will be chromatically presented; it will be given in three acts, with atmospheric stage settings, and will be booked for a three months' run at Clune's Auditorium. One month after its opening there, a second company will be sent to New York.

Sir Herbert Beerbohm-Tree is noted for his epigrams. The other day, in the course of conversation out at the Fine Arts studio, he gave speech to the following two remarks: "I wouldn't mind if the whole world were a democracy—so long as I was the only king." And again: "I was born too proud to put on airs."

But four hours of sunshine were had in Santa Cruz last week by Cecil De Mille's company, in which Charlotte Walker is being featured in "The Trail of the Lonesome Pine." They returned to Hollywood with only the photography taken during those four golden hours.

It was the rumor that George Broadhurst had been contracted by the Morosco company to write film-plays for this company. Mr. Broadhurst denied this by wire. The correct information, as given out by the Morosco company, is that an exclusive contract has been made between it and Mr. Broadhurst for the filming of all his plays, both past and future. "Bought and Paid For," "The Dollar Mark," "The American Lord," and "The Law of the Land" are some slated for early production.

Vola Smith and Charles Mailes are two Biographers who have presented themselves with new cars.

Director Dick Stanton will finish the last three episodes of the "Graft" series by himself, playing the role of Bruce Larnigan. Mr. Stanton will take up this part where Hobart Henley left off. Mr. Henley's recent automobile accident prevents his completing the series. Director Stanton promises to put some additional thrills into the story in his rendition of the role.

A. B. Randall, commander of the U. S. S. *Mars*, was a guest of the management of Universal City one recent day.

A meeting was held recently in the Los Angeles office of Theodore Martin, attorney, at which a corporation was formed to exploit the new Leonard camera and attachments, which give new possibilities to the photographic end of the motion picture industry. The camera is already fully protected by patents granted, and the members of the corporation are J. E. Leonard, inventor; Ernest Shipman, O. S. Hills, C. J. Wilson, and J. I. Weatherby.

Jack London, before sailing for Hawaii, contracted with Edgar Sisson, editor of the *Cosmopolitan*, whereby the Hearst multiple motion picture interests will have exclusive call on all the London product of the next eighteen months for screen use.

Winifred Black, the Hearst writer, spent last week in Los Angeles in the interest of a motion picture serial which she is preparing for a Hearst presentation.

Wellington Playter has returned to Palo Alto after a week in Los Angeles, where he arranged for the casting of the second picture to be made by the Palo Alto Film Corporation. This film will be directed by Mr. Playter.

William F. Russell, feature-lead at the Santa Barbara American studios, has replaced his white Locomobile roadster with a Willis-Knight touring car.

Zoe Beth, the five-year-old "Biograph Baby," has "put her mark" on a new contract, by which she will hereafter be known as the "Universal Baby."

Anne Luther, of the Keystone company, has been receiving the solicitation of her friends on her hospital illness of the last two weeks.

Forest Stanley, of the Morosco company, has had a racer made to order. A feature of it will be a miniature ice-box, arrangement for which was inspired by Mr. Stanley's having gone luncheless on many days while out on locations. The purpose of the ice-box is to insure him against possible death by starvation.

Billy Stowell is taking the place of Harold Lockwood in feature releases being made at the American Film studio.

Walter V. Coyle has begun work on a story of his own, a two-reel underworld picture, "The Grip of Gold." Director J. Farrell MacDonald is at work on "The Mystery of Orcival," translated from the French book by Emile Gaboriau. It will be in three reels and elaborate sets are being built for it on the Biograph ranch.

Danny Gray, a member of the Biograph forces since 1907, has been made catcher of a Los Angeles baseball team.

A portion of the twelve reels of "The Mother and the Law" feature, being directed by D. W. Griffith, was shown to members of the Fine Arts scenario department last week. Much mystery has surrounded the making of these pictures and those of the cast have been honor-bound to give out no information regarding the picture's making. It is for this picture that the monster sets have been in course of erection for the last six months on a big plot of ground opposite the Fine Arts studios in Hollywood.

Oscar Apfel has taken his William Farnum company sixty miles north of San Francisco for the making of scenes for Wilson Barrett's old play "Hoodman Blind."

DE WOLF HOPPER, MRS. HOPPER, SIR HERBERT TREE, AND JOHN EMERSON.

LUBIN

THE UNIT PROGRAM FOR THE WEEK OF

FEB. 7TH 1916 CONTAINS

JUNE DAYE

IN

"HER WAYWARD SISTER"

(FOUR ACT DRAMA)

"THE NEW JANITOR"

DAVY DON COMEDY

ALSO

FEB. 7TH

"THE DIAMOND THIEVES"

(ONE ACT DRAMA)

FEB. 8TH

"THE LAST SHOT"

(TWO ACT DRAMA)

FEB. 10TH "SOLD TO SATAN"

3 ACT DRAMA

FEB. 12

BILLIE REEVES COMEDY

(ONE ACT)

"BILLIE'S LUCKY BILL"

PARAMOUNT PROGRAM

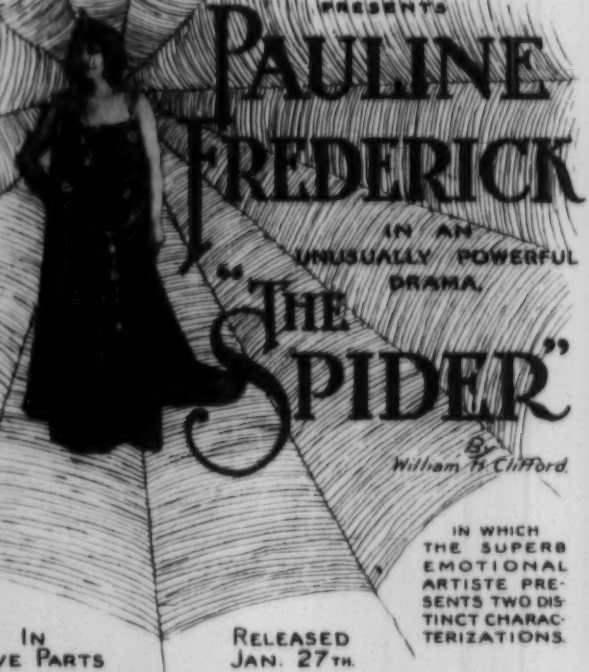
DANIEL FROHMAN PRESENTS

PAULINE FREDERICK

IN AN UNUSUALLY POWERFUL DRAMA,

"THE SPIDER"

By William A. Clifford



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35 FAMOUS FEATURES A YEAR

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IN THE PICTURE STUDIOS

SIDNEY DREW completed his first Drew-Metro comedy last Friday. It is called "The Swooners" and took all of three days to complete. One of these comedies will be completed each week for release on the Metro programme.

DIRECTOR EDGAR JONES is putting the finishing touches in the five-part drama "Dimples," in which Mary Miles Minter is featured. The exterior scenes were taken near Savannah, Ga., and the interiors are now being taken at the studio. Judging from the scenes which we saw taken the picture will be a corker.

MR. ANONIMA AMBROSIO, the continental film producer, before sailing for Italy on the *Nieu Amsterdam* on Wednesday last, announced that he had consummated arrangements by which the two multiple reel features in which Miss Rita Jolivet acted the title roles, will be released in America immediately.

LILLIAN WALKER, the Vitagraph "Dimples," is spending her spare moments these days, while waiting to appear in photoplays, by wearing the latest fashion creations from noted modistes and having her picture taken for the Hearst-Vitagraph News Pictorial.

HARRY MCRAE WEBSTER, the well-known director who has lately had under his immediate supervision King Baggot and Violet Mersereau, of the Universal, has resigned from that organization and is now a free lance. Mr. Webster has a number of propositions under advisement, but has not as yet closed definitely. Webster was for six years director general of the Essanay Eastern studios at Chicago.

WILMUTH MERKYL, who has just finished playing the title-role in "The Fortunate Youth," is now playing the lead with Olga Petrova in her latest picture, "The Soul Market," produced by the Colonial Company, and soon to be released through the Mutual. Merkyl is one of the youngest of the leading men in pictures, and is rapidly forging to the front as a prospective star in filmdom.

WILLIAM H. GERALD has been engaged by the William Fox Film Corporation for the part of Count Duval in "Drink," in which Robert B. Mantell is the star. The picture is being produced in Jamaica, British West Indies, under the direction of J. Gordon Edwards.

GYPSY O'BRIEN, who has a leading role in support of Madame Petrova in "The Soul Market," a forthcoming Metro wonder play, makes her screen debut in this feature. It has been found from parts of the picture which have been run off at the Popular Plays and Players studio, that Miss O'Brien screens exceedingly well. She is a young woman noted for her singular beauty, who came over with "To-Night's the Night" and recently played the lead opposite Lewis Stone in "Bunny."

HARRY HYDE has started work on the second picture for the Mirror Films, Inc. The story is by Adrian Johnson. Estelle Mardon and Harry Cavill will have the leading roles. The supporting cast will include Robert Entwhistle, Clifford B. Gray, Arthur Dumavity, Marshall Welch, Thomas F. Morrissey, and Rea Martin.

TOM TERRISS, now duly installed in his new workshop, is making things hum in the Marion Leonard studio over in Brooklyn. He has just engaged Harold Vosburgh to play an important part in the forthcoming five-reel picture upon which he is now at work. The ingenue role has been intrusted to Miss Helene Ziegfeld.

JAMES M. SHELDON, who supervised the famous "Million Dollar Mystery," has just begun work on a motion picture novel by Rupert Hughes, in which Billie Burke and Henry Kolker will be featured. The films are being produced by George Kleine and will be distributed through the Kleine-Edison feature service.

EDGAR LEWIS, Lubin director, with his company, headed by Miss Nance O'Neil, America's foremost tragedienne, left Philadelphia Sunday night, in a special car attached to the Florida Limited, for Thomasville, Georgia, where the exterior scenes of the picture adaptation of Miss O'Neil's famous stage success, "The Fires of St. John" will be made.

MAURICE TOURNEUR has begun his first picture for the new Paragon Films, Inc., which is a story by Arthur Stringer, entitled, "The Hand of Peril." This, the first feature to be turned out from the Paragon plant in Fort Lee, will star House Peters, while the woman lead will be done by June Elvidge, the young actress who made such a very favorable impression by her work in "The Butterfly on the Wheel."

ASHLEY MILLER, who has completed his contract for the production of the "Ashton Kirk, Investigator" series of detective photoplays, is hard at work on a new five-reeler which he intends to put out under his own name. Also, a short story of his, entitled "Romeo's Overcoat," which was published in a popular magazine not long ago, has been seized upon by a prominent vaudeville star as a theme for a sketch along a brand new trail.

WILLIAM DAVIDSON, who played the leading role in "A Yellow Streak," the Metro wonder play in which Lionel Barrymore is starred and Irene Howley is featured, made his first personal appearance in Newark, N. J., when "A Yellow Streak" was presented there. Mr. Davidson received a big ovation, and delivered a brief speech on how the feature was made, and some of the effects obtained.

DAN CRIMMINS AND ROSA GORE, who are appearing in the George Kleine comedies, featuring Harry Watson, Jr., entertained a theater party at the Strand last week, where one of the comedies was being shown.

ESTELLE MARDO has been engaged as leading woman for the second company of Mirror Films, Inc. Miss Mardo will be remembered for her work in several of the D. W. Griffith productions and for her great success under the direction of Lawrence Marston and Frank Crane.

DIRECTOR FRANK CRANE has nearly completed at the Paragon the picture, "As in a Looking Glass," in which Miss Kitty Gordon makes her film debut. Every one who has seen test runs of this film is wildly enthusiastic over the way Miss Gordon "screens." She is declared to be an absolute vision of loveliness and to stand the inexorable "close-up" as well as any girl in her teens.

WILLIAM DAVIDSON, one of the best leading men playing in Metro feature productions, who entered the motion picture business when the present war drove him out of the exporting and importing business, has developed another talent and promises to become a grand opera singer if he chooses. In a recent interview in the New York Sunday *World*, Riccardo Martin, generally recognized as the first of American tenors, paid a tribute to Mr. Davidson's voice.

White, N. Y.

FRITZ DE LINDT.

POPULAR PLAYS AND PLAYERS

Fritz de Lindt, who has just finished pictures with Betty Nansen in "The Song of Hate" and Olga Petrova in "What Will People Say," has had a most interesting career.

Born to the purple in Denmark, he early developed a liking for the stage and, in spite of parental opposition, changed his name and joined a theatrical company.

During his theatrical career he has found time to explore many unfrequented parts of the world—at one time spending three years in the heart of Africa.

He is an Oxford graduate.

REVIEWS OF FEATURE FILMS

NANCE O'NEIL.
In "Souls in Bondage" (Lubin).

"SOULS IN BONDAGE"

A Five-Part Original Drama. Written by Daniel Carson Goodman and Featuring Nance O'Neil. Produced by the Lubin Company under the direction of Edgar Lewis for release on the V. L. S. E. Programme Jan. 31.

Rose Brenner	Nance O'Neil
Rita Brenner	Ida Stanhope
Julian Forbes	William Corbett
Mrs. Forbes	Mrs Stuart
Mrs. Coombs	Mrs. Carr
Mr. Brenner	Bernard Seigel

The guiding incident in the story on which this picture is based, the little incident upon which all the main action depends, is so far outside the realms of possibility and probability that the balance of the story is automatically rendered ineffectual from a standpoint of realism and natural human action. The picture would also have been greatly improved by the elimination of the Edith Cavell incident, the English nurse who was court martialed and executed in Belgium. It did not add anything to the picture from either a dramatic or artistic standpoint, and was in our opinion an offense against good taste.

With the exception of the one false note already mentioned and the unnecessary ending, Daniel Carson Goodman has evolved a story out of which much could have been made. It has been startlingly well acted by Nance O'Neil in the leading role of Rosa Brenner, the girl who carried self sacrifice to the extreme, giving up everything that she loved most in an attempt to make others happy. As in most cases of this kind the self sacrifice was more or less needless and had only a pernicious effect. The direction of Edgar Lewis was well devised and worked out. He succeeded in bringing out every detail of characterization in a manner consistent with good picture production. The photography was good.

The story tells of two sisters, the daughters of a poor musician. Rita, the younger, in her desire for pleasure oversteps the bounds and suffers the inevitable result. In order to keep her father in ignorance of her condition she goes to the city, ostensibly to find work. She makes no attempt in this direction but travels the primrose path. Later, when her baby arrives she sends for Rosa, her older sister. As soon as she is convalescent Rita suddenly runs away, leaving Rosa with the baby. She takes it home, and still hoping to conceal facts from her father, places it with a neighbor, saying that she has adopted it. She is discovered by her aunt, her father's housekeeper, fondling the baby and is accused of being its mother. This is the false note, for up to the time of the baby's birth Rosa has been living at home. She is driven from home by her father and goes to the city. There she obtains a position as companion to a wealthy lady, and on her death marries her son. Soon after the marriage her husband tires of her and seeks diversions among the white lights, where he meets and falls in love with Rita. There is a strong scene between the two women, but at last Rosa's spirit of self-sacrifice again comes to the surface, and she leaves for Belgium to devote her life to humanity. Then follows the Cavell incident in all its grewsome details, ending with Rosa's execution before a German firing squad. It is so grewsomely realistic that one can almost hear the thud of the falling body as it strikes the ground.

E.

"THE DRIFTER"

Five-Part Mutual Masterpicture De Luxe Edition. Produced by Gaumont Under the Direction of Richard Garrick from a scenario by Edwin Clymer. Released Feb.

The unusual combination, a minister and a gambler, the latter a divinity student and afterwards a preacher of the gospel, forms the basic theme for the strongest of the recent Mutual Masterpictures; a picture having all the requisites for marked success. It possesses uniqueness of plot, good characters, continuous intensity and a vivid picturization replete with numerous dramatic situations. The originality and the unusual twists in the story, coupled with the development of the character of the student by the psychological effects of his gambling tendencies, have a human appeal. Moreover, the expulsion from college of the divinity student because of his love for the horses, and his turning back to a life of righteousness through an assumed identity, brings out a strong moral lesson in a forceful way.

Too much praise cannot be given for the able manner in which the picture has been staged and directed. The locations and settings have been selected with great care, and the excellent results fully warrant the expense. There are no unnecessary or useless ramifications but everything is right to the point and the results are most effective.

The cast is a most commendable one and fully rises to the drama. Alexander Gaden does some clever work in his portrayal of the role of the gambler who turns minister. Lucile Taft gives her usual pleasing interpretation as the girl who afterwards becomes the wife of the ex-gambler.

Space is too limited to give more than a very brief synopsis of the story, which begins with the expulsion of a student from the divinity school because of his activities at the race tracks. Taking leave of his beloved he starts adrift and in time he becomes a notorious gambler. In the heyday of his wealth and popularity women are only too glad to associate with him, and he becomes engaged to one of these race track habitues, who turns him down when he loses everything. Fate steps in at the hour of his greatest discouragement and he takes the place of a minister, his double, who is killed in a train wreck. It happens, however, that the minister was married and on his way to assume a new pastorate. The wife comes on, not knowing that her husband was killed and his place usurped. She immediately recognizes the imposter as her old college friend and lover, and to keep him on the right track she poses as his wife. His former fiance, however, exposes him, but he is in the end forgiven by everybody.

S.

"ACQUITTED"

A Five-Part Adaptation of Mary Roberts Rinehart's Story of the Same Name. Featuring Wildred Lucas. Produced by the Fine Arts from the Scenario of Roy Sommerville, for Release on the Triangle Programme, Jan. 23.

John Carter	Wilfred Lucas
Mrs. Carter	Mary Alden
Helen Carter	Bessie Love
Nellie Carter	Carmen De Rue
Ned Fowler	Elmer Clifton
Ira Wolcott	Sam De Grasse
The Night Watchman	W. J. Freemont
Charles Ryder	Spotiswoode Aitken
Chief of Police	James O'Shea
Captain of Police	F. A. Turner

The main outstanding feature of "Acquitted" is the remarkable acting of Wilfred Lucas. At no time have we ever seen an actor so completely lose his own personality in that of the character which he was impersonating. Mr. Lucas has given an impersonation that is marvelous in its realism. His work in this picture cannot be commended too highly; it was acting from start to finish.

The story is built largely around the one character. Practically every incident that has been incorporated is for the purpose of bringing out some phase in this character; that is, every incident that has to do with the development of the main theme. There has also been included a secondary line of action consisting of the gaucherie of the young daughter and her lover, which serves the purpose of offering a measure of relief to the tensity of the main action. We are surprised, however, that such a good newspaper man as Roy Sommerville should incorporate, or permit to be incorporated, such a travesty on realism as the reporter, even though he be a "cub," in this picture. It was laughable in the extreme. The supporting cast handled their respective parts with the usual polish and finish of a Fine Arts production. The settings were realistic in the extreme and well conceived.

The story is almost entirely a study in character. John Carter has held the position of bookkeeper in the Home Insurance Company for twenty years, and hopes in the course of time to be promoted to cashier. He is a drab, plodding individual, such as may be found in a million American homes to-day—the man who has gotten into a rut and can't get out. By a curious chain of circumstances he is arrested for the murder of the cashier of the company and taken off to jail. A horrible bit of realism has been incorporated here, showing him being put through the third degree. Later the real murderer, a dope fiend, confesses and John Carter is released, but the notoriety caused by his arrest has been so great that he loses his job, and can't get another. Driven to desperation, every member of his family complaining at their great poverty, he at last determines to perform the great sacrifice and commit suicide in order that they may be provided for out of his insurance money. He is nearly successful but another chain of perfectly unforeseen circumstances brings about his rescue in the nick of time. He obtains his old job back again and life goes on again in the same old routine. It is a strong picture, well handled.

E.

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As for the second picture, no stronger drama—no play dealing more intimately with the rocks on which so many matrimonial bargains are wrecked has yet been seen than "The Green Swamp," in which Bessie Barriscale and Bruce McRae appear. Every husband and wife will appreciate this true story of domestic American life. It's a tale that holds the interest throughout and never lets a moment lag.

As for the Keystones, there are a couple of corkers this week—"He Did and He Didn't," and "Love Will Conquer." Fatty Arbuckle and Mabel Normand appear in the first and Fred Mace in the second. These three popular Keystone stars will keep your house alive with laughter.

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"THE IRON CLAW"

The First Two-Part Episode in the New Pathe Serial Featuring Pearl White, Sheldon Lewis, and Creighton Hale. Produced by Edward Jose from an Adaptation of the Story by Arthur Stringer. Released Feb. 21.

"The Iron Claw" deals in a strong and forceful manner with crime and mystery, and judging from the introductory episode it should be one of the most intensive serials ever produced. The usual long drawn out scenes introducing the characters are utterly dispensed with, and instead the story starts with a vital punch and plenty of action. Strong situations follow in such rapid succession that all ideas of it being a continued picture are put aside until the very end. The cast, Pearl White, Creighton Hale, and Sheldon Lewis, are so well versed in this type of serial that it is needless to say that it would be a mighty hard proposition to find a more competent personnel.

The plot and its ramifications as far as disclosed are exceedingly unique. The picture takes its name from an iron claw used by a man to take the place of his left hand, which had been destroyed by the brutal husband of the woman to whom he had been paying marked attention. Remarkable scenes of a mighty flood caused by this man to avenge the withering of his arm are shown, and the miniature is a most perfect reproduction of the natural settings. This man rescues the daughter of his assailant and brings her up for the one purpose of turning her over to a gang of brutes, but a mysterious masked person rescues her in the nick of time from a life of shame and dishonor. The identity of her rescuer is unknown. The dramatic situations are so gripping that the audience just gasps, and the settings for them have been well chosen and are elaborate and exceptionally effective. The photography is well nigh perfect and great care has been observed in the detailing. The general effect is excellent, due in great part to the able direction of Edward Jose, and a marked success is predicted for this serial. S.

"THE WRITING ON THE WALL"

A Five-Part Vitagraph Blue Ribbon Feature by William J. Hurlburt, Picturized by Margaret Bertsch. Produced by Tefft Johnson for Release on the V-L-S-E Programme Feb. 14.

Irving Lawrence ..... Joseph Kilgour
Schuyler Lawrence, his brother.
Barbara, his wife ..... Robert Gaillard
Muriel, Payne's wife ..... Virginia Pearson
Payne ..... Naomi Childers
Harry Lawrence ..... Charles Wellesley
Trainor ..... Bobby Connelly
Meta Delatour, adventuress .... George Stevens
Harry's Nurse ..... Josephine Earle
Mabel Kelly

"Mene, Mene, Tekel, upharsin," the writing appeared unto Belshazzar before he was called to account, and so it happened with Irving Lawrence, who was tried and found wanting in the better qualities, and justice was meted out to him. The story as told in this picture is one of the most intense that we have seen and, moreover, it is consistent, sustained and interesting. It is replete with strong dramatic situations and, in spite of sordid tendencies through most forceful presentation, the incidents that might verge on the questionable are lost sight of in the myriad of intensive qualities. In great detail, the breaking down of the moral character of a man through love for women is shown. Affluence, wealth, a loving wife and son, cannot cure him of this evil, which returns to haunt his happiness and has its irretrievable effects on those surrounding him.

The entire theme has been well worked out and is most convincingly acted by Joseph Kilgour and a strong supporting cast. Mr. Kilgour plays the role of the husband, whose former life of sin leads to the disruption of his home, with great repression, yet his is a masterpiece of interpretation. The character itself is brutal, yet it is portrayed in such an unusual and convincing manner that we do not receive any impression of brutality, but associate it with the general nature of the man. Virginia Pearson is very effective as the wife, and Naomi Childers gives a most dramatic characterization of the part of the woman who had been ruined years before by the man who is now her brother-in-law. Bobby Connelly, of course, gives his usual masterful portrayal.

The settings are most elaborate and rare judgment has been used in their selection. Detailing is most accurate, and the story is most effectively picturized, thanks to the able direction of Tefft Johnson, who has incorporated the proper atmosphere into every situation. The story is that of a man whose love for women leads to dissension in the home, and only through the efforts of his brother is a break with his wife averted. His wife's brother and his bride come to visit the Lawrences on their honeymoon, and he finds that his sister-in-law is a woman whom he had wronged years before. His attempt to get her into his power again is the cause of her separation from her husband. Lawrence also becomes separated from his wife, and shortly afterwards he meets his death while looking for his son, who is in a blazing tenement owned by him and from which there are no adequate fire escapes. Thus he is called to account, and in the hours that follow his wife finds that her love for his brother is true, and her brother and his wife have learned their lesson by Lawrence's death.

The fire scenes are thrilling, and the ending is intensely dramatic. The photography is above the average. S.

VERA SISSON, IVAN CHRISTY AND GRETCHEN HARTMAN,
In "The Iron Will," Three-Part Biograph, Released Feb. 9.

"THE IRON WILL"

A Three-Part Drama Based on Joki's Novel, "The Plutocrats." Produced by the Biograph Company for Release on the General Film Programme Feb. 9.

Fatia Megra ..... Raymond Nye
Lieutenant Szilard ..... Jose Ruben
Henrietta ..... Vera Sisson
Lapuuza ..... Charles Males
Kalamoh ..... Jack Mulhall
Jlon ..... Ivan Christy
Mariora ..... Gretchen Hartman

The plot of the famous novel is developed into a strong, intensive picture, replete with intrigue and dramatic situations. The Hungarian locale is strictly observed throughout, even to the characters, which are most ably portrayed. Vera Sisson is unusually pleasing in the part of the daughter who is forced to marry a supposed baron, who afterwards turns out to be a bandit. It is a role particularly well suited to her, and her striking personality is plainly discernible. The part of Fatia Megra, the bogus baron and bandit, is well characterized by Raymond Nye, while Jose Ruben gives an excellent portrayal of the role of Lieutenant Szilard.

The settings are very well located and serve their purpose admirably. The exteriors are picturesque and the interiors are well set with characteristic Hungarian furnishings. The costumes and general atmosphere are in keeping with the locale of the story, and reflect credit on Biograph direction.

The plot is most interesting and a dual personality plays an important role in working out the theme, which is that of a girl, Henrietta, who is forced to dismiss her soldier lover and marry a supposed baron. In time she discovers that her husband is really a notorious bandit, but under threat of duress, she keeps silent until he is killed by troopers acting as a convoy to a shipment of gold, which he attempts to steal. No longer bound by fetters of conventionality, she accepts her soldier lover. S.

"THE EMBODIED THOUGHT"

A Three-Part Drama, Written by Julian Louis Lemothe. Produced by the Lubin Company Under the Direction of Edward Sloman, for Release on the General Film Company Programme Jan. 27.

David Goodman ..... Edward Sloman
Ruth, his sister ..... Hazel Neece
His Mother ..... Adelaide Bronti
Max Rosenthal ..... Melvin Mayo
Jimmy Rolfe ..... L. C. Shumway
Issa Isaace Cohen ..... George Routh

There is a rather good idea as the basis of this three reel drama, which has practically been wasted in the manner in which it has been treated. A much stronger picture could have been evolved with different characters. All of the strength which the theme possesses has been eliminated in the method in which it has been handled.

Based on an extract from "The Law of Psychic Phenomena," by Thomas Jay Hudson, the story deals with the well known psychic theory of a disembodied spirit seeking to divulge the information of some action that it performed while living to those who would be most interested—as in the case of "Peter Grimm."

The manner of its illustration in this case has been woven around the business affairs of two Jews in the cloak and suit business, one of whom secretes a large sum of the firm's money and then is accidentally killed before he can divulge the hiding place. This he seeks to do after he has become a spirit, and finally leads his sister to the secret drawer where the money has been concealed just as it is being broken into by robbers. His mission performed, in the nick of time to save the firm from going into bankruptcy, he disappears into the circumambient atmosphere, or that mysterious place where all good spirits are supposed to reside. E.

REVIEWS OF FEATURE FILMS

"INSOMNIA."
One-Reel Lubin Comedy.

"THE STRANGE CASE OF MARY PAGE"

A New Serial Written by Frederick Lewis and Featuring Edna Mayo and Henry Walthall. Produced by Essanay Under the Direction of J. Charles Hayden from the Adaptation of H. S. Sheldon. To Be Released on the General Film Company Programme.

The first episode, consisting of two parts of this new feature, is called "The Tragedy," and serves the purpose of introducing the two leading characters under exceedingly dramatic circumstances. Should the whole picture equal the quality of the first two reels, it can safely be said that it will be one of the best pictures of this kind that the screen has seen, for the picture has been wonderfully well presented. Edna Mayo and Henry Walthall, in the leading roles, are a guarantee that the acting will be above the average quality, and their work in the initial episode was such as to leave little doubts as to the future. Sidney Ainsworth plays an exceedingly important part in the first two reels, but the episode closes with his murder in an exceedingly mysterious manner, although the case looks very black for Mary Page, the young heroine.

The episode has been most capably directed and elaborately staged, especially the theater scenes, which were extremely well handled. The settings where necessary were elaborate and beautiful. Attention should also be called to the gowns worn by Edna Mayo, as they were especially made for this production. They were beautiful and elaborate, to say the least.

The story of the first episode tells of Mary Page, who is about to make her debut as a star. She believes that it is her ability which has won her this recognition, but it is shown that it is the desire of a dissipated man about town, who is starring her in the hope that in this manner he will be able to make her his mistress. The aversion of Mary for this man is plainly shown as well as her pure innocent love for a young lawyer. At a banquet after the performance, which has been a great success by the way, Pollock, the dissipated man about town, inveigles Mary to his rooms in the hotel. In the struggle that follows Pollock is shot and killed. Mary is found with the revolver in her hand and is arrested, charged with his murder. It is at this exciting moment that the episode closes and "The Trial" is left to be unfolded in the next installment.

E.

"THE RAGAMUFFIN"

A Five-Part Original Drama Written and Directed by William C. De Mille and Featuring Blanche Sweet. Produced by Jesse L. Lasky Feature Play Company for Release on the Paramount Programme Jan. 23.

Bob Van Dyke ..... Tom Forman
Beth, his sister ..... Minnette Barrett
Jenny ..... Blanche Sweet
The Housekeeper ..... Mrs. Lewis McCord
Jack Dexter ..... Park Jones
A Broker ..... James Neill
Kelly ..... William Elmer

With a stronger and more plausible story this would have been a very good picture. As it is, the thoroughly competent manner in which it was directed and the very capable manner in which the various members of the cast handled their respective parts cause it to get over. Still, there was a very perceptible lessening of tension on the part of the audience at the Broadway Theater, where the picture was first shown, as soon as the big situation had passed. The ending was extremely weak and, though not impossible, was highly improbable. Had the author been satisfied in merely showing the regeneration of the young heroine and her fight to obtain a respectable position in life and not tried to achieve the conventional "happy ending," the picture would have been much stronger from both an artistic and dramatic standpoint.

Blanche Sweet, in the leading role of the young girl who grew up an associate of thieves and is regenerated, was appealing throughout, inspiring sympathy and heart interest. Her big scene, in which she saved the wealthy young man from the same error which he several years before saved her, was well handled. Tom Forman, in the leading male role, gave his usual polished performance, while Mrs. Lewis McCord is a human housekeeper, and comical withal. The balance of the cast was strong and capable. The photography was unusually beautiful in parts, due largely to perfect lighting effects and excellent toning and tinting.

The story first shows two children born at opposite ends of the social scale, and then shows in detail the working of Fate.

E.

GENERAL FILM RELEASES

Monday, Feb. 7.
(Bio.) (Title not yet announced.)
(Lubin) Her Wayward Sister. Four parts. Dr. Unit Programme.
(Lubin) The New Janitor. Com. Unit Programme.
(Selig) The Dragnet. Three parts. Dr.
(Selig) Selig-Tribune News Pictorial. No. 11. 1916. Top.
(Vita.) Betty the Boy and the Bird. Com.-Dr.
(Vita.) The Surprises of an Empty Hotel. Four parts. Dr. Unit Programme.
(Vita.) A Cripple Creek Cinderella. Com. Unit Programme.

Tuesday, Feb. 8.
(Bio.) (Title not yet announced.)
(Ess.) (Title not yet announced.)
(Kalem) Wurra-Wurra. Com.
(Lubin) The Last Shot. Two parts. Dr.

Wednesday, Feb. 9.
(Bio.) (Title not yet announced.)
(Ess.) (Title not yet announced.)
(Kalem) The Darkest Hour. No. 12 of the "Stingaree" Series. Dr.

Thursday, Feb. 10.
(Lubin) Sold to Satan. Three parts. Dr.
(Selig) Selig-Tribune News Pictorial. No. 12. 1916. Top.
(Vim) Bungles Rainy Day. Com.

Friday, Feb. 11.
(Kalem) The Trail's End. No. 16 of "The Ventures of Marguerite" Series. Dr.
(Knickerbocker Star Feature) (Title not yet announced.)
(Vim) The High Sign. Com.
(Vita.) Freddy's Last Bean. Com.

Saturday, Feb. 12.
(Ess.) (Title not yet announced.)
(Kalem) The Peril of the Rails. No. 66 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Billie's Lucky Bill. Com.
(Selig) A Mix-Up in Movies. Western. Com.
(Vita.) From Out of the Past. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Feb. 6.
(L-Ko) A September Mourning. Two parts. Com.
(Rex) One Who Passed By. Dr.

Monday, Feb. 7.
(Nestor) Mixed Kids. Com.
(Red Feather Photoplays) A Knight of the Range. Five parts. Dr.
(Univ. Special Feature) Graft No. 9. "The Insurance Swindlers." Two parts. Dr.

Tuesday, Feb. 8.
(Gold Seal) Just from Sweden. Three parts. Human Interest. Dr.
(Imp) Artistic Interference. Com.

Wednesday, Feb. 9.
(Animated Weekly) No. 5. Top.
(L-Ko) Her Naughty Eyes. Com.
(Victor) High Fliers. Two parts. Modern. Com.-Dr.

Thursday, Feb. 10.
(Laemmle) The Living Lie. Three parts. Dr. of the Latin Quarters.
(Powers) A Hot Time in Iceland. Com.-Cartoon.
(Powers) Acrobatic Act. Vaud. Act.

Friday, Feb. 11.
(Imp) The Trail of Wild Wolf. Two parts. Northwestern. Dr.
(Nestor) A Quiet Supper for Four. Com.
(Rex) The Missing Locket. Dr.

Saturday, Feb. 12.
(Bison) His Majesty, Dick Turpin. Two parts. Dr.
(Joker) Leap and Look Thereafter. Com.
(Powers) Uncle Sam at Work. No. 8 "Uncle Sam - Fisherman - Postmaster - Health Officer." Edu.

MUTUAL FILM RELEASES

Sunday, Feb. 6.
(Beauty) The Laird O'Knees. Com.
(Gaumont) See America First. No. 21. Scenic.
(Gaumont) Keeping Up With the Joneses. Car.-Com.
(Vogue) Fickle Madge. Com.

Monday, Feb. 7.
(Mutual Masterpicture De Luxe) The Drifter. Gaumont. Five parts. Racing. Dr.

Tuesday, Feb. 8.
(Amer.) Lillo of the Sulu Seas. Three parts. Society. Dr.
(Falstaff) Booming the Boxing Business. Com.

Wednesday, Feb. 9.
(Beauty) Won by One. Com.
(Than.) The Spirit of the Game. Three parts. Football. Dr.

Thursday, Feb. 10.
(Falstaff) Snow Storm and Sunshine. Com.
(Mutual Masterpicture De Luxe) The Final Argument. Amer. Five parts. Society Dr.
(Mutual Weekly) No. 58. Top.
(Vogue) Title not yet announced.

Friday, Feb. 11.
(Cub) Title not yet announced.
(Mustang) According to St. John. Three parts. Western Dr.

Saturday, Feb. 12.
(Mutual Masterpicture De Luxe) The Soul's Cycle. Centaur. Five parts. Psychological Dr.

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FEATURES ON THE MARKET

PARAMOUNT PROGRAM.

DATE	PRODUCER	PLAY	STAR
Jan. 3	Famous	The Foundling	Mary Pickford
Jan. 6	Morosco	Tongues of Men	Constance Collier
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Lasky	The Golden Chance	Cleo Ridgley and Wallace Reed
Jan. 17	Famous	My Lady Incog	Hazel Dawn
Jan. 20	Famous	Nearly a King	John Barrymore
Jan. 24	Pallas	The Call of the Cumberlands	Dustin Farnum
Jan. 27	Famous	The Spider	Pauline Frederick
Jan. 31	Lasky	Pudd'nhead Wilson	Theodore Roberts
Feb. 3	Lasky	Tennessee's Pardner	Fannie Ward
Feb. 7	Morosco	Madame La Presidente	Anna Held
Feb. 10	Famous	Nearly a King	John Barrymore
Feb. 14	Lasky	The Trail of the Lonesome Pine	Charlotte Walker
Feb. 17	Famous	Out of the Drifts	Marguerite Clark
Feb. 21	Lasky	Blacklist	Blanche Sweet
Feb. 24	Pallas	He Fell in Love With His Wife	Florence Rockwell
Feb. 28	Famous	Diplomacy	Marie Doro

V-L-S-E, INC.

Jan. 20	Lubin	The Wonderful Wager	Raymond Hitchcock
Jan. 24	Vitagraph	The Island of Surprise	William Courtenay and Eleanor Woodruff
Jan. 24	Lubin	God of Fates	Rosetta Brice, Richard Buhler, and Francis Joyner.
Jan. 31	Vitagraph	A Night Out	May Robson
Jan. 31	Lubin	Souls in Bondage	Nance O'Neil
Feb. 7	Vitagraph	The Crown Prince's Double	Maurice Costello
Feb. 7	Selig	Thou Shalt Not Covet	Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver
Feb. 14	Lubin	Dollars and Cents	Tom Moore and Ethel Clayton
Feb. 14	Essanay	Vultures of Society	Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Naupin.
Feb. 14	Vitagraph	The Writing on the Wall	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	The Light of a New Day	Antonio Moreno, Charles Kent and Muriel Ostriche
Feb. 21	Vitagraph	Kennedy Square	
Feb. 28	Lubin	Her Bleeding Heart	Richard Buhler and Rosetta Brice
Feb. 28	Vitagraph	Colton, U. S. N.	Charles Richman and Eleanor Woodruff
Feb. 28	Essanay	The Discard	Keith Bourne, Ernest Maupain, Virginia Hammond, and Marguerite Clayton

EQUITABLE RELEASES.

Jan. 31	Triumph	Behind Closed Doors	Marie Empress
Feb. 7	Frohman	The Woman in 47	Alice Brady
Feb. 14	Equitable	The Question	Marguerite Leslie

Date subject to change on the following releases:

Feb. 21	Equitable	The Clarion	Carlyle Blackwell
Feb. 28	Triumph	Three Pairs of Shoes	Mary Boland
Feb. 4	Equitable	The Man Higher Up	Frank Sheridan
Feb. 11	Triumph	The Ransom	Mary Boland
Feb. 18	Triumph	Three Pair of Shoes	Julia Dean
Jan. 3	Shubert	Camille	Clara Kimball Young
Jan. 10	Brady	Life's Whirlpool	Holbrook Blinn
Jan. 17	Shubert	The City	Thurlou Bergen
Jan. 24	Brady	The Ballet Girl	Holbrook Blinn and Alice Brady
Jan. 31	Brady	Fruits of Desire	Robert Warwick

PATHE "GOLD ROOSTER" FEATURES

(Fitzmaurice) At Bay. Florence Reed.
(Daly) House of Fear. Arnold Daly and Jeanne Eagels.
(Premo) The Greater Will. Cyril Maude and Lois Meredith.
(Daly) The King's Game. Pearl White and Sheldon Lewis.
(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katheryn Brown Decker.
(To be announced) The Weavers. To be announced.
(Balboa) The Shrine of Happiness. Jackie Saunders.
(Jose) The Light That Failed. Robert Edeson, Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York. Florence Reed.
(Savage) Madame X. Dorothy Donnell.
The Lone Trail. Fred Paul and Agnes Glynne.
(Whartons) Hazel Kirke. Pearl White, Bruce McRae, Allen Murnane and Creighton Hale.
(MacKenzie) The Precious Packet. Ralph Kellard and Lois Meredith.

KLEINE-EDISON FEATURE SERVICE.

Jan. 5 (Kleine) The Devil's Prayer Book, with Arthur Hoops and Alma Hanlon.
Jan. 12 (Edison) The Catspaw, with Marc MacDermott and Miriam Nesbitt.
Jan. 19 (Kleine) Wild Oats, with Malcolm Duncan and Alma Hanlon.
Jan. 26 (Edison) The Innocence of Ruth, with Viola Dana and Edward Earle.

METRO PICTURES CORPORATION.

Jan. 3 What Will People Say? (Rolfe).
Jan. 3 The Rack (Alice Brady). Brady.
Jan. 17 Rose of the Alley (Rolfe).
Jan. 24 Man and His Soul (Quality).

TRIANGLE FILM CORPORATION.

Jan. 2 Cross Currents (Helen Ware) Fine Arts.
The Worst of Friends (Weber and Fields), Keystone. Between Men (William S. Hart), Kay-Bee. Dizzy Heights and Daring Hearts (Keystone).
Jan. 9 Let Katy Do It (Jane Grey and Tully Marshall). Great Pearl Tangle (Sam Barnard), Keystone. The Corner (Willard Mack and George Fawcett), Kay-Bee. Fatty and Mabel Adrift (Roscoe Arbuckle, and Mabel Normand), Keystone.
Jan. 16 The Missing Links (Norma Talmadge and Robert Harron) Fine Arts.
Because He Loved Her (Keystone).
The Beckoning Flame (Henry Woodruff). Kay-Bee.
A Modern Enoch Arden (Keystone).

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*). — To THE DRAMATIC MIRROR.—The following new amusement enterprises were granted charters by the Secretary of State this week:

Kalmar, Puck & Abrahams, Consolidated, New York City. To engage in a general theatrical and amusement business. Capital $20,000. Directors—A. M. Wattenberg, A. S. Levy, Max D. Josephson, 233 Broadway, New York City.

Australian Triangle Films, New York City. Motion pictures and theatrical proprietors. Capital $10,000. Directors—Edward M. James, Milton W. Eisenberg, Agnes Rose May, 97 Hamilton Place, New York City.

The New Rochelle Theater Company, New Rochelle, N. Y. Theatrical proprietors and managers. Capital $100,000. Directors—B. H. Von Ottinger, John A. MacMartin, S. Alton Ralph, 8 West Fortieth Street, New York City.

Queens Pictures, Inc., New York City. Theatrical and motion pictures. Capital $1,000. Directors—Katherine A. O'Leary, Emma Ullman, Samuel J. Foley, Jr., 355 East Fiftieth Street, New York City.

The Haverstraw Amusement Company, Haverstraw, N. Y. Theater proprietors and managers, and to produce motion pictures. Capital $5,000. Directors—Louis Cohn, Charles Cohn, William H. Waldron, Haverstraw, N. Y.

Atlas Educational Projector Company, New York City. To manufacture motion picture machines. Capital $75,000. Directors—Henry A. L. Sands, Florence M. Chambers, Rufus D. Smith, 44 Cedar Street, New York City.

Leading Theaters Circuit, New York City. Motion pictures. Capital $2,000. Directors—Mitchel H. Mark, John H. Kunsky, Louis J. Dittmar, Majestic Theater, Louisville, Ky.

GEORGE W. HERRICK.

GENERAL FILMS

The Book Agent's Romance (A Two-Part Drama Produced by Essanay, Featuring G. M. Anderson. Released Jan. 18, on the General Film Programme).—G. M. Anderson again shows his marked versatility in this picture, replete with both amusing and melodramatic incidents which hold the interest of the audience through its entirety. Through an amusing incident in a trolley car, Mr. Anderson, as the book agent, meets the charming daughter of a capitalist, Miss Ruth Saville. A band of crooks manage to get one of their number installed in her home, and they plan to steal a valuable necklace, but the book agent interrupts them, and the capitalist and his family return home in time to find the agent fighting with the thieves. The daughter recognises her trolley car acquaintance and friendship soon ripens into love. S.

The Broken Wire (Kalem, One-Reel Episode of Hazards of Helen. Released Feb. 5).—The inimitable Helen Gibson does some thrilling stunts that will make an audience hold its breath and gasp; the commonplace incident of pulling herself along telegraph wires has no terrors for Miss Gibson, although it makes the onlookers feel squeamish, but when she swings from a broken wire into the door of a moving freight car she even outdoes herself. The photography is exceptional, considering the angles from which some of the views had to be taken, and it appears to be fully as hard for the cameramen to get the right locations as it is for Miss Gibson to provide the thrill. Apparent carelessness causes Conductor Lawton and his train crew to be laid off for thirty days. A gang of car thieves, pursued by police, jump aboard a freight, and, after a stiff combat, succeed in throwing the crew off the speeding train to the ground. The engine is then allowed to run wild, the thieves not knowing that a passenger train is approaching on the same track. Helen is warned of the danger, and she runs to the camp of the suspended men, and asks for their aid. As the train passes the men succeed in boarding it and engage in battle with the thieves. Before they gain control the passenger train appears around the bend, and a collision seems certain. Her plucky exhibition in the face of this danger completes one of the most thrilling episodes in this railroad series. S.

The Darkest Hour (An Episode of the Stingaree Series. Released by Kalem, Feb. 9).—This episode ends the famous series of Stingaree by E. W. Hornung, which brought into being a character unique in motion pictures, a part played most effectively by True Boardman who by his masterful delineation of Stingaree sets his name in the motion picture hall of fame. Throughout the settings have held strictly to the Australian locale, and the majority of them are exceedingly picturesque. Some wonderful horsemanship has been displayed, and there have been humorous and dramatic situations without number. In this final episode, Howie, Stingaree's partner, shaves off his beard, and, securing the post of keeper, aids his old pal to escape. With the assistance of Ethel Porter and his old friend, John Kent, he succeeds in getting on board the ship bound for England, disguised as a valet. He learns that he has been cleared of the old charge of murder, and his engagement with Ethel is renewed. So Stingaree, the famous bushranger, disappears from the earth. S.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Here is an art that no photoplay "school" can teach—an essential art which some writers never master. It is the art of condensation. True we have laid stress on this art before, but after reading a countless number of photoplay plots recently, the thought came to us that a dissertation on the art of condensation would again become very timely. The art of "boiling down" your stuff is possessed by newspaper writer. They have to boil down their stuff. If they don't the copy reader boils it down for them, and then shows them their mutilated copy. Newspaper writers learn the art of condensation in the school of experience, the newspaper office. But the editor of photoplays is not employed to edit all manuscripts received in his office. When he receives a plot, the synopsis thereof continuing along for three or four closely written typewritten pages, he does not always care to wade through a waste of words to find the kernel. And the art of boiling down stuff should not only be cultivated by the "nears," for many of the "reals" are offenders. One Photoplay Editor showed us a script the other day written by a Photoplaywright of national reputation. Said the Editor: "This writer is getting worse and worse. His scenic action is pretty fair, but just look at this synopsis!" We did so. It was a plot to run three reels, and four and a half pages of solid typewriting was utilized in the synopsis. A regular short story before the scenario itself was reached. The synopsis could readily have been written in three hundred words. This author, like many others, evidently worked out a full synopsis for his own purposes when writing his script, and then copied the synopsis and sent it in. We venture the statement, and we make it from full knowledge that two out of every three photoplay synopsis submitted by photoplay authors, either "real or near," are too verbose. Particularly do the former writers of fiction offend. They seemingly cannot get out of the short story writing habit and not only give a long synopsis, with or without dialogue, but also express their personal views as to production, suggesting the Director, the stars, the localities, etc. Not all offend, but we repeat,—a large number do. You can tell the script of a former newspaper worker almost instantly. You can also tell the script of one who poses as a former newspaper worker. Two out of three of the former newspaper men and women, now in the photoplay writing field have the art of condensation. And it is an *art*—and an art greatly to be desired and not easily acquired.

The "Plot stealing bug" continues to crawl in the most unexpected places. It will not down. And the "endless chain" method of marketing scripts continues in the land, despite frantic cries from all script editorial offices. The "endless chain" system is this: A writer submits a scenario to one company and encloses stamped and addressed envelop to another company. "If this proves unavailable to you, please mail in envelope enclosed," is the note attached. This is not only an unethical proceeding, stamping the writer as a tyro, but it is annoying to editors. People who persist in the "endless chain" system usually write in to the companies complaining that their script has been lost.

* * * *

Eve Unsell, feature film adaptor and author of many excellent photoplays, writes: "It is with hearty sympathy and keen pleasure that I note and echo some sentiments expressed in your interesting column, both by yourself and in recent letters from contributors, regarding the need of better sub-titling in motion pictures, of more care in the construction of photoplays as to the strengthening of motives, and the logical development of the plot. Most of us scenario writers come from the ranks of newspaper people, magazine and short story writers, and some are recruited even from the foremost novelists and playwrights; but all of us, great and small, have had to learn a new technique for photoplay writing, and to realize that it is as much an art as any other branch of literature. As much pains must be taken nowadays with the details of technique and construction of the motion picture drama as is expended upon the productions of the legitimate stage. If the impossible or improbable is attempted, it must be done by means of symbolism. As Ralph Waldo Emerson says, the lesson that poet and painter teaches is all the greater because expressed by symbols—that even the most uncouth and ignorant of us is thrilled and stirred by the sight of a torn and tattered rag that bears the ensign of our country, because it is the symbol of our country. (George Cohan, an earnest disciple of Emerson, is one of the successful demonstrators of this truth.) So, too, the motion picture's appeal is strengthened by the use of symbols, and the fantastic and supernatural, when carefully handled, rank high in public favor. The melodrama is also as popular on the screen as it ever was upon the stage, but not the cheap, flimsy melodrama that passed muster ten and even five years ago. To-day, melodrama must contain unusual plots, unexpected twists, an element of mystery, and new and striking complications to "put them over." Thus students of the silent drama find that inconsistencies on the screen stand out more glaringly than on the stage, where the dialogue can cover or gloss them over, and it is here the subtitler gets in his clever work and can often make or mar a photoplay. In the film, motives must be plainly shown and logically conceived, and when the action fails to get this over then the subtitle comes to the rescue."

* * * *

This from a "rewrite man," a member of the scenario staff of one of the prominent manufacturers of motion pictures: "It's comical the way some of these novelists and short-story writers turn out scripts. I have a story on my desk written by one of the best known writers of short stories in the world. He insisted on writing his scenario in about forty scenes for two reels, and when the story is picturized in proper shape, it will run at least 145 scenes with a lot of new stuff to develop the plot. And yet this author urges that this script be produced as written. Another, a novelist this time, sold a story to our firm which contained a big episode. This episode was incorporated in one scene. A member of our staff rewrote the episode in fifteen scenes and flashes and made a good screen story out of the plot. This is a little sermon and a fair example of some of the script writers who are receiving drug store prices for their work. A script came in the other day bearing the name of an authoress of renown. Her stuff always commands the top price. In the preface one is informed that if the story was produced as written there would be no need for subtitles. The story would run as written in about one reel, no lapse of time is designated, no characters identified, not a screen explanation. Pity the woes of the scenario man! It is a fact that many of the prominent authors still refuse to consider scenario writing as a serious profession, evidently believing it a mere side line. This does not apply to them all, by any means. Some writers of fiction are making a conscientious study of scenario requirements and endeavoring to acquire the technique of the newer profession. These are entitled to author's credit and the remuneration given them.

* * * *

Replying to a statement issued by Randall Parrish, who makes light of photoplay writing, but nevertheless is quite anxious to market his scenarios, Epes Winthrop Sargent hits the nail on the head with this one: "Authors who take their work lightly are either incompetent to write good plays or they seek by their pose to hide their well-paid disgrace. . . . Now even the real stars of the stage welcome the chance to work in the new medium, and it is not long till the time when writing photoplays will be regarded as an art; not the writing of such sort of plays as Mr. Parrish and others have written, but plays of real merit based upon literary qualification and not upon melodramatic sensation." Photoplay writing is an art right this minute and the sooner Mr. Parrish follows in the footsteps of such writers as Mary Roberts Rinehart, Meredith Nicholson, and Anna Katherine Green and acknowledges this art, the better will it be for his work. The trouble with many of the fictionists is that they rewrite their old stuff into synopses of ten thousand words or more, head it with long and commanding instructions to the scenario editor and the motion picture director, and then howl when the stuff is shipped back home. We have read the "scenarios" of some of these "lordly" novelists, and we know whereof we speak.

LUBIN

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